

VOL. 18.

No 3.

THE ART AMATEUR.



DEVOTED TO
ART IN THE HOUSEHOLD.

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THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 18.—No. 3.

NEW YORK, FEBRUARY, 1888.

{ WITH 9-PAGE SUPPLEMENT,
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DECORATION FOR A LAMP-SHADE.

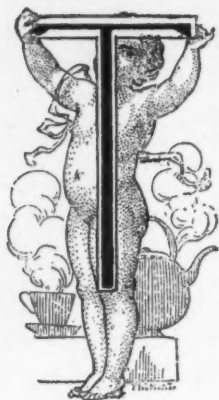
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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*



HIS winter, in lieu of anything like the Mary J. Morgan, the A. T. Stewart or the Probasco sale, the eleven days' auction to close out the stock of Watson & Co. has been, so far, the art event of the sort of the season. Excepting the unfortunate Mr. L. L. Brown, who put his money into the business, the result should be satisfactory to all concerned. The public, and such dealers as Lanthier & Duveen, secured undoubted bargains. The person who has benefited most by the

affair, however, is "Jim" Graham—as he is generally called—who directed the sale. This interesting gentleman, who figured in his newspaper advertisements as "James Graham, Esq.," emerges like a meteor from the obscurity of his basement in Fourteenth Street to fame and, perhaps, to fortune. He has lost no time in negotiating for Mr. Watson's old place of business in Fifth Avenue, where the proceeds of his speculation should secure him a good start. Ever since Mr. Watson left the firm, the splendid stock had been gradually depleted at private sale—"no reasonable offer being refused." It is estimated that about \$140,000 worth of Watson & Co.'s goods went into the auction-room. For the privilege of disposing of them, Mr. Graham stipulated to hand over the sum of \$35,000 and one-third of whatever was received in excess of that amount, he retaining the difference; it being also agreed that Watson & Co. should pay all expenses. As the gross receipts are put at not far from a hundred thousand dollars, it would appear that Mr. Graham has done a very good stroke of business. But all the proceeds of the sale do not go to the credit of Watson & Co. It was not to be expected that "James Graham, Esquire," being in charge, would resist the temptation to "work off" a quantity of his own stuff. At least fifty lots in the catalogue—including most of the poor bronze goods—belonged to him; although, owing to the provisions of his contract, they were probably sold to the highest bidder like the rest of the goods. Nor was this all. Nearly twenty consecutive numbers of the catalogue, beginning from 1590, came from another source, being part of the stock of P. Stevens, on which Gillig's American Exchange in London had a lien. These were in the recent Stevens sale at Ortgies & Co.'s rooms, but were "bought in." "The magnificent oil painting"—as the catalogue called it—of Napoleon I. was bid up to \$375. It belonged to the defunct Blossom Club, and was "put in" by Mr. Edward Kearney.

How many more persons "James Graham, Esquire" permitted to "stuff" the sale I cannot tell. It may be interesting for buyers to know that, if dissatisfied with their bargains, they can recover at law the money for any lot they bought under the misapprehension that the goods belonged to the stock of Watson & Co. If the specific misrepresentations of the preposterously silly catalogue should be taken into account, there would be hardly any limit to the grounds for action. For instance, Lot 1123, an "elaborately carved old English oak mantel-piece and over-mantel," described as an old piece, was made by Sherratt, in Chester, and has not a piece of old carving in it, except the centre panel, which is genuine old German; the date, 1679, carved on the panel, however, is fraudulent. The piece is very handsome, and was a bargain at the \$550 it brought—it cost \$1316—but it is not "old." The same may be said of Lot 1144, described as an "elaborately carved old English oak side-board, owned by Sir Hugh Morgan, dated 1615." It was also made by Sherratt, in Chester, and has not a single piece of old carving in it. If you were to go to Chester about this time, you would probably find at Sherratt's place its duplicate in process of manufacture, and not yet stained or worm-eaten. Not a single piece of all the worthless modern Capo di Monte ware, called "Empire" in the catalogue, belonged to Watson & Co. Lot 1904, a Moorish gold necklace, did not come "from

the Dennison sale," as represented, but from the shop of Mr. Edward Joseph, in London; Lot 1546, an enamelled watch, did not come "from the Hamilton sale;" Lot 1907, a "remarkably fine sunshade handle . . . from the Empress Eugenie's sale," never had any connection with the Empress, but was a trifle, costing about ten dollars. The auctioneer, Justus Cooke, did his work honestly and well, and sold the goods as they were put into his hands.

AN important art loan exhibition is to be held at the Academy of Design about November next for the benefit of the New York Decorative Art Society. Mr. F. Hopkinson Smith, through whose excellent management, it will be remembered, much of the success of the Bartholdi Pedestal Fund Loan Exhibition was due, will give his services as business director, without charge.

THE recent death, at Ipswich, of the venerable Mrs. Abingdon, a niece of William Wood, the English miniaturist, was followed by an auction of her effects, which included a number of Wood's miniatures. These brought good prices, but the event of the sale was the lively contest between Mr. Edward Joseph and Mr. Hodgkins, another London dealer, for the possession of a manuscript volume which contained a list of all the miniatures Wood had ever painted, giving the dates and the names of the buyers, and minutely describing the settings of all the pictures and just where the signature and distinguishing marks might be found on each. In many instances sketches of the portraits are given by Wood's own hand to assist in the identification of the originals. The book was finally knocked down to Mr. Joseph for one thousand guineas. One naturally asks why should any one be willing to pay more than \$5000 for a mere personal record kept by a painter little known in his day and virtually unknown in our own? The answer is simple: Wood painted so much like his contemporary, the perhaps too famous Cosway, that numerous portraits by him have unhesitatingly been pronounced by experts—Mr. Joseph among the number—to be the work of "the macaroni miniature painter." Now, Time, the great vindicator, bids him take his proper place under his own name. Mr. Henry O. Watson and his former partner, Mr. Walter Thompson, have each at the present time examples by William Wood, which illustrate in an interesting manner the styles of the two painters. That Cosway so easily distanced Wood during his lifetime was due largely, no doubt, to the encouragement he received from the Prince of Wales, afterward George IV.

SOME contributors to the art gallery of the so-called "American Exhibition" in London are much dissatisfied with its outcome. Complaints are made that pictures have not been returned to the artists, nor information vouchsafed concerning them. One New York artist, whose picture was reported as sold, is described as unable to obtain any accounting.—Tribune.

Intending contributors were cautioned in these columns to have nothing to do with the affair, which was in no legitimate sense of the term an American enterprise. The speculation was only saved from total failure by the arrival in London of Buffalo Bill's circus, which was annexed to the show. As to the American art gallery it was a disgrace to the country it pretended to represent. The indefatigable Mr. Whitley has already arranged to get up an "Italian Exhibition" on the same plan.

THE American Art Association announces another "Prize Fund" Exhibition with an award of four medals for the best examples of landscape, figure and marine painting and sculpture, and there is a somewhat indefinite promise as to "prizes" of \$2000 each, which are to be given, as before, for certain pictures to be selected by the anonymous committee of subscribers to the "Fund," and presented to the Metropolitan Museum and other public institutions. If the medals and prizes are not to be distributed with more fairness than heretofore, I don't think that there will be a scramble for such empty honors from a purely business concern, whose assumption of authority in undertaking to confer diplomas is somewhat of an impertinence.

FRITH, the popular cockney painter, whose pictures, "The Derby Day," "Ramsgate Sands," and "The Railway Station," are well known in England from the engravings of them, has just published his reminiscences. The volume is chiefly interesting for its stories about such famous persons the writer has known, as Turner, Landseer, Dickens, and Thackeray. By intelligent critics Mr. Frith, artistically, is not ranked much above a clever

illustrator; but he probably is not aware of this, for he tells us that for many years he has not "read a word of art criticism." "Nothing is to be learned from it," he says. Royal art critics, it would appear, may be exempted from the consequences of this somewhat sweeping dictum; for Mr. Frith tells with great satisfaction how "the Queen, being herself an artist of experience and ability, more than once assisted me by suggestions," and Prince Albert also gave him advice which he declares proved very valuable. Despite, however, certain little suggestions of toadyisms like this the writer makes an entertaining book. Undoubtedly he must have improved greatly since a contribution he sent to Punch, a good many years ago, called forth from the editor, Shirley Brooks, the following reply:

"There is a young artist called Frith,
His pictures have vigor and pith;
But his writings have not—
They're the stupidest rot
He could trouble an editor with."

M. HENRI GARNIER, in the "Guide de l'Amateur" for December, falls foul of M. Bouguereau on the subject of some words said to have been addressed by the latter to the painter Gervex on the proposed abolition of prizes and mentions at the Salon. "Suppose that it is decided that there shall be no more recompenses," M. Bouguereau is reported to have said, "how, then, shall the picture-dealers be guided in making their purchases?" M. Garnier thinks, not without reason, that to believe that the dealers wait for the verdict of the Salon jury before buying is to show an unequalled simplicity and a complete ignorance of their recent practice; and he adds that M. Bouguereau appears to be unusually gifted, at least in regard to these two matters of simplicity and ignorance. "I should like to know," he goes on to ask, "when the dealers hurried to the atelier of Corot, of Daubigny, of Diaz or of Troyon, not to mention others, if they were guided by recompenses which these artists had obtained? And at present, who directs them toward Bonvin, Vollon and the Ribots? On the other hand, all the medals of honor do not make them, that I know of, besiege the antechambers of the artists officially vouched for, of whom M. Bouguereau is one. Another reason," he thinks, "must be found for the encouragement thus given to painters who do not suffer from lack of patronage."

NEITHER amateurs nor dealers in French pictures care in the least, when they buy a work, to know if its author has got more or less medals, and it would be easy to prove that the pictures most sought after among the works of contemporary painters are those of men who have received few medals and few honorable mentions. "A few foreign dealers"—for "foreign" read "American"—still give some credit to these ridiculous and useless marks of distinction, but as taste becomes more pure, even these will no longer stand by such puerilities. M. Bouguereau, who has long known the sweets of exportation to America, will, perhaps, before long see the time when his commander's cross and his medals of honor will weigh less with transatlantic amateurs than real talent and true artistic merit.

THE excellence of the January exhibition at the Union League Club makes one wonder anew if there is really any limit to the fine pictures to be found in private houses in New York. It is from these that most of the numbers of the catalogue forming such a display are drawn. Mr. George I. Seney contributed a fine Daubigny, three out of the four Corots, including a "Dance of the Nymphs," finished as one seldom sees a Corot in this country, where we are educated to go into ecstasies over his mere "rubbings-in" as the most delightful pictures imaginable; a good Diaz; a large and decorative Isabey, "Blessing the Hounds"—a scene outside an old French church—and "Christmas Eve," a brilliant and spirited work by Benliure, crowded with figures all carefully painted, but reminding one too much of Villegas to be considered altogether original. Mr. Mannheimer sent an elaborate and representative Casanova, "Visiting the Convent Wine Vaults;" Toby Rosenthal's "Dancing Lesson of Our Grandmothers," which was seen at Knoedler's for a time; a dull Alma-Tadema—"Tibullus at Delos"—and a good Troyon. The fine Troyon of the collection, however, and probably the finest Troyon of its kind in this country, was the "Landscape and Cattle," lent by Mr. Albert Spencer, who also lent a delightful Corot, with the lightest and fleeciast clouds imaginable, and three works of Diaz—

two of them figure pieces. Mr. H. T. Chapman, Jr., lent a Michel and a Rousseau; Charles Stewart Smith contributed "The Message," by Charlemont—the new Meissonier—a Domingo, and a slovenly-painted study by Munkacsy of the chief Pharisee in his "Christ Before Pilate." Mr. James A. Garland sent "On the Seine," by Daubigny, and there was a fine example of the same master from the collection of Mr. John T. Martin, who also contributed a characteristic Vibert, "The Canon's Dinner"—showing the ecclesiastical gourmet attacking a boiled lobster while a half-starved priest reads to him from a big folio—and (could there be a greater contrast?) a Millet showing a peasant "going to work" with a water-bottle on her shoulder balanced by a cord on her right wrist. There were two other examples by Millet, one "Return from the Farm" (lent by Knoedler), a superb picture of two peasants—a man and a woman—trudging along after their day's work, she with her basket thrown over her head like a bonnet, and he with his hay-fork over his shoulder. The walking action is excellent. The other example of Millet, "The Wool-Carder"—which was in the Morgan sale—was lent by Mrs. Charles Crocker.

JULES BRETON's famous "Colza Gatherers," with its exquisite twilight effect, the tender new moon appearing as the blazing sun goes down, was, of course, one of the gems of the collection. It was rather startling to find the owner's name given in the catalogue as James F. Sutton (of the American Art Association), remembering that at the Probasco sale, under the management of Mr. Sutton's American Art Association, the picture, ostensibly, was sold for \$16,600. The fact that Mr. Sutton now owns the "Colza Gatherers" goes far to confirm the story, strenuously denied at the time, that he and his associates really bought Mr. Probasco's paintings before the sale took place and protected them when they were put up at auction. American landscape was represented at the Union League Club's exhibition by the work of Inness, Dewey, Murphy and Tryon. Inness's companion pictures, "The Coming Shower" and "Winter" (sunset), show him at his very best. One has to turn to Rousseau's "Le Givre," in the Walters collection, to find anything to compare with the inspiration of the former, and to Constable—Rousseau's early ideal—for such marvellous storm-clouds as confront one in the latter. Mr. Richard H. Halsted, who owns both pictures, is to be congratulated on possessing two of the finest landscapes that have been painted in this generation.

It is gratifying to learn that Meissonier has completely recovered from the slight attack of paralysis which, for a time, deprived him of the use of his right thumb. I read in the Paris papers that he has just finished a large water-color, and another picture, the subjects of which are drawn from the wars of the First Empire. Both of these works are to go to English dealers or amateurs. One of them, probably, is the modified replica of the "Friedland," now in our Metropolitan Museum of Art.

"THE Last Moments of Mozart," by Munkacsy, now on exhibition at the Twenty-third Street Tabernacle, will be considered by the discerning public, I think, far more worthy of his reputation as a painter than the colossal canvas, "Christ on Calvary," in the same building. Not only in composition and in color is it more satisfactory, but, in spite of certain theatrical features, such as forced shadows, evidently introduced for the purpose of giving relief to certain objects and persons, and undue values to certain lights for the purpose of concentration of effect, it is altogether a less perfunctory performance. Munkacsy's wonderful technic was never better shown than in the masterful brush-work of this canvas; the color is rich but subdued; the atmospheric quality in the room where the ill-fated musician is listening to his own requiem is not to be surpassed; but, after this, everything is sacrificed for effect. The forced high light on the pillow brings out strongly the head of the dying man, and all the accessories to the figure are carefully elaborated; but the life-size figures of the musicians are little more than lay models, and the wife and child behind Mozart's chair are slighted by the painter in much the same way as he has slighted the Madonna-like woman and her child in his "Christ Before Pilate."

THE sculptor, De Saint-Marceaux, has discovered and brought before the Paris police some parties engaged in

counterfeiting terra-cottas of his and of the sculptor Dubois. He found the counterfeits, in tinted plaster, being borne through the streets, to some purchaser apparently, on the shoulders of two employés of a certain dealer, and had the men arrested. Such proceedings are not uncommon in New York, but the aggrieved parties have not been able to bring to justice our perpetrators of similar frauds.

A NEW terror is suggested for the barber-shop by a writer in The Sun. We have "high art and rum," he says; now, why not "high art and lather?" He proposes to turn the ceiling of the barber-shop into an art gallery, at which the victim can gaze ecstatically while under treatment by the tonsorial operator, who no doubt would be properly trained to expatiate learnedly on the beauties of the collection. We are told that

"A humble barber in the Bowery has already caught the idea in a crude way, and has set his aristocratic brethren an example by covering his ceiling indiscriminately with attractive figures from theatrical posters and then varnishing over the whole until it has the appearance of an artist's dream after a Welsh rarebit."

BOUGUEREAU's quarrel with his agents, Boussod, Valadon & Co.—the nature of which Mr. Theodore Child tells on another page—leaves that painter free to sell directly to any person in this country who wants to buy.

BENJAMIN CONSTANT's large and repulsive painting, "The Vengeance of Scheriff," with its pools of blood, and stabbed or decapitated women strewn the floor of the harem, has been imported into this country for the art education of the frequenters of a down-town whiskey saloon in this city. Next to the Morgue, this is undoubtedly the best selection for its permanent abode.

MONTEZUMA.

BOSTON ART NEWS.

THE Art Club's thirty-seventh exhibition is the event of the month, and not altogether so depressing as such events commonly are. It is so much like one of your National Academy of Design exhibitions, that a visitor taken to it blindfolded, might, on opening his eyes, believe himself to be in one of the rooms of the Academy, hung with the season's product of some too well known artists, and of others who should be even more unknown than they are. Taken by-and-large, however, the current Art Club Exhibition has its cheer. There is a minimum of monstrosities of drawing, and of atrocities of color. Both kinds of horrors used to be present in great force. Their diminution is probably the best and surest measure of the progress of art in America; hanging committees have got beyond passing things that were once given good places in exhibitions, and what with the vogue of the Paris work sent home by young Americans, and the abundance of schools, as good as any abroad, there is really less toleration for bad drawing everywhere, and a raising of standards in all respects. Such cheer, and it is substantial, may be got out of the exhibition. But any large exhibition, some connoisseurs hold, is barbarism, and if these be true of collections in which masterpieces abound, what shall be said of collections of mediocrities? If a collection of fancy dogs be a howling torture to the prize specimens themselves, and to the fondest lovers of their species, what agonies would one endure in a collection of curs of low degree? It is no more possible for even good pictures to keep the peace among themselves when crowded cheek by jowl with one another; and no more possible for them to show at their best than it is for the best bred dogs to be happy at a bench-show, or to look as they do at their masters' feet or in their mistresses' boudoirs. The exhibitions of the ideal by and by of art will allow a room, or, at least, a side of a room, to each picture of any importance whatever.

The Art Club has increased its fund for the purchase of pictures out of the exhibition from \$1000 to \$1500, and this sum has been expended largely on paintings by New York exhibitors. The most important purchase was F. W. Freer's female figure—a very solid but rather meaningless piece of painting, depicting a young girl in black evening dress, with the fashionable black transparent fan of the period pressed against her plump and pleasing figure. It is an eminently proper purchase for a gentlemen's club-house—so much, at least, is to be said for the jury's selection. Two other of the six purchases are New York landscapes—one by Charles W. Eaton, of an autumnal red-brown pasture, garnished by

shiny little pools, and the other a sweet little bit of the Merrimac River by George H. Smillie. The excellent likeness of Professor Hubert Herkomer by Benoni Irwin is as good a portrait as there is in the exhibition, and this is not intending to say a great deal; it is dark, dry and literal. So is the portrait of Judge Hoar by Mr. F. H. Tompkins, only more so; but it is on the line while the Herkomer is skied. Mr. Tompkins, though on the jury, was not on the hanging committee. The next in importance are portraits by ladies: Miss Whitwell's strong portrait of herself (with its Salon number on the frame) and her portrait of a lady, showing feeling for character and delicacy and originality in treatment. Miss Cowdery's portraits of ladies, and Miss Dargin's portrait of the artist Sandham, which is as much too gay, bright and sharp in treatment as Irwin's and Tompkins's portraits are too saturnine.

The interest and the charm of the exhibition for me were found in the little things rather than the big, and these I found to be by painters unknown to me, and unknown also to my companion at the private view, and his calling requires him to become acquainted with all local artists. It must be that these pleasant bits—which it would take too much space properly to describe, and the painters' names to which would convey no more idea to the reader than they did to me—must be more of the first-fruits of the brave new birth of art in the New World, the pupils, perhaps, with Paris finishing-off, of our new art schools and leagues and museums. It is time almost for a second generation from the artists who partook of the revival of art which sprung from the enthusiasm over the modern French school of landscapists, and which blossomed suddenly in art talk, art study and art energy and industry, and household decoration of all sorts under the glorious sun of the Centennial Exhibition. Evidently the children of Americans whose repressed, or dormant, or half-shamefacedly cultivated art impulse and faculty were stirred too late by that influence, have been taken in hand and trained in the proper methods and led on with the right kind of encouragement. Speaking of young people, the daughter of Mr. Foxcroft Cole, the landscapist, still in her teens, has produced a number of portraits that show remarkable promise. She has been a pupil of Carolus-Duran, and can dash off in a few hours, with full and sweeping brush, that kind of portrait which across the room seems painfully finished in every minute detail, but near to is seen to be an apparently incoherent mass of meaningless wild strokes, dabs and dashes, seemingly "something Japanese" if anything at all. The two or three portraits that Miss Cole has thus far achieved make all who have seen them eager for her next and sanguine for her future. Mr. Sargent, Duran's most distinguished American pupil, is still the art lion of the hour among us, being kept busy on Bostonians of fashion after the Bostonian way of running to one painter for a season. A fascinating head or two entitles young Mr. Templeton Coolidge to mention as another most brilliant and promising representative of the younger generation among us in portraiture.

Eager expectation and curiosity receive no gratification whatever as yet concerning the architect's design for the new Public Library in Copley Square. The work has been committed by the trustees to McKim & Meade, of your city, much to the disgust of Boston architects, who, however, are duly thankful that the great opportunity was not wasted by the city government as was at one time threatened by turning the job over to the city architect. This functionary is excellent at engine-houses and school buildings, and, before the Architects' League finally got him securely headed off, had completed a design for the important structure which is to form a third side of the splendid triangle on two other sides of which stand Trinity Church and the Museum of Fine Arts. The newspaper which represents the City Hall people has published this city architect's design, with its complete assortment of gables, colonnades and Vauban towers, and, by way of contrast, an alleged design by Mr. McKim of a rectangular severity of simplicity calculated to make people who are fond of the handsome public buildings of the past sorry that the city architect was prevented from executing his proposed monument. There is no authority whatever for supposing this to be the design that the trustees have accepted, but it would not be unlikely, for McKim & Meade's new mansions on Commonwealth Avenue differ as much from the prevailing Richardsonsque American architecture as the chaste but elegant colonial mansion does from the new Queen Anne cottage of Bar Harbor.

GRETA.

THIRD ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE.

THE Salmagundi Club having retired from the list of annual exhibitors, the Architectural League, which formerly displayed its modest show in their galleries, has been forced to set up for itself, and its first independent exposition may now be seen in the rooms of the Fifth Avenue Art Galleries. By dint of judicious selecting, inviting, and borrowing, it must be said the architects have contrived to get up an exhibition that is more interesting than either of the old ones, and one that is well worth a visit from the most untechnical of sight-seers. In addition to their strictly professional display of sketches, plans, elevations, and sections, they have added a very interesting loan exhibition of decorative work and an architectural competition in which the prizes are a gold and a silver medal, and three "honorable mentions." The subject proposed for this competition was a design for "a clock and bell tower on a village green," and no less than forty-four neat and accurate drawings were sent in from all parts of the country in the hopes of winning these prizes. The gold medal has been awarded by the jury to James A. MacLeod of Minneapolis, Minn., and the silver one to W. J. Mundie of Chicago, Ill. Mr. MacLeod's design, as set forth in a very spirited pen-and-ink drawing, is that of a low two-story tower, built of boulders and with a great round arch cut in the base of each of the four sides; the eaves of the low-tiled pyramidal roof shade a sort of open upper story, or loggia, and the great wrought-iron circle of the clock face is described partly over this open work and partly on the solid wall of the building, a clock for each side. All the other competing designs call for much more lofty towers than this, and many of them are such imposing and costly structures as to be quite beyond the means of any ordinary village, and to dwarf all the other edifices of the bourg. Mr. Mundie's design is more conventional than that of the prize winner; the structure is much taller, square, crowned with a steep roof and with a minor round tower stuck on one corner. The honorable mentions were awarded to Julius Harder, of New York; William C. Noland, Philadelphia, and Timothy F. Walsh, Cambridge, Mass.

The architectural exhibition proper is marked by all the peculiarities which seem to be creeping into modern American building, a determined search for a sort of picturesque effectiveness and, in general, a simplicity of line and a self-explanatory construction. The characteristic country houses, which are numerous, show an affection on the part of their designers for wide spaces of wall and roof and for little windows, not too numerous, spotted in irregularly. In some cases picturesque little walled enclosures or gardens, on the sunny side of the house, are built into the general plan; the rough stone-work is very apt to be somewhat aggressive, the pillars or arches supporting the piazza roof to be unduly heavy, and the whole building to seem to endeavor to persuade the spectator that it is a natural outgrowth of the rocky soil. Some of the best of these long, low country houses are exceedingly picturesque and suitable looking—from the outside at least—such as the house at Camp Hill, Pa., by Wilson Eyre; that in the Great Smoky Mountains, by William Convers Hazlett, and J. A. Schweinfurth's design, "Manoir Rues Londonieres." A logical deduction from this style of rural architecture may be seen in the perspective design for the Orange Heights Hotel on Orange Mountain, where the long, low façade, as seen from below above the vast basement wall, is suddenly overtopped by a lofty pavilion, flanked by a round tower, which soars high over all.

The exhibition was formally opened on the evening of December 17th by a reception given in the galleries to Mr. Richard M. Hunt, the veteran architect, who has been decorated with the cross of the Legion of Honor and recently elected President of the American Institute of Architects. Some of Mr. Hunt's earlier studies are exhibited in a station of honor at the head of the second gallery, and among them a "projet d'école," the elevation and section of "a station in an oasis of the desert, Algeria," a picturesque Oriental caravansary with lofty, cool arcades and a round tower in the middle, topped with a dome whose blue ceiling is pierced with five pointed stars. A prominent feature of the exhibition is the drawings, in water-color and black and white, of the sumptuous new Spanish-American hotels lately erected in St. Augustine, Fla., the "Ponce de Leon" and the "Alcazar," by a firm of young architects, Messrs. Carrère & Hastings, who have suddenly made themselves

famous. A singularly intelligent effort to adopt the style of the early Spanish Renaissance to modern commercial purposes, these buildings, with their great size, their exceedingly handsome and ornate architecture, their white walls, cast, not built, of cement and coquina shells, their red-tiled roofs, their decorations of enamel and their surroundings of tropical vegetation, are a new and most brilliant feature in the somewhat unpicturesque history of hotel architecture. The most important of the new buildings in the immediate future for New York—the Madison Square Amphitheatre, to be erected by Messrs. McKim, Mead & White—is illustrated by views of the interior and the exterior, and the imposing edifice of the Carnegie Library, in Allegheny City, Pa., with its lofty clock tower and its walls adorned with the names of artists and authors in somewhat inexplicable juxtaposition, is also figured. A case under a glass contains an original drawing by Washington, his suggestions to his architect for the planning of Mount Vernon, and a little group in a corner of drawings by Ruskin and Turner is also interesting. Turner's are neat, accurate pencil outlines of old houses in Chester and of a view of Edinburgh from the foot of Carlton Hill; Ruskin's sketches of details in the cathedrals of St. Lo and a church at Caen, and his feeble wash drawing of an old hall in Worcestershire "or thereabouts," are decidedly amateurish in style, but his careful water-color of a portion of the variegated and purple marble columns of the north-western porch of St. Mark's is much better. Of the numerous water-color drawings by American exhibitors, the most brilliant are furnished by Louis C. Tiffany; the very neatest rendering of the main features of a building in pen-and-ink is probably C. F. McKim's little drawing of the proposed new public library for the city of Cambridge. S. W. Meade, of Boston, contributes a spirited sketch in color of a Venetian palace; A. W. Colgate, an interesting restoration of the Roman Forum in the third century, and the Century Company lends thirty-two of Joseph Pennell's drawings of English cathedrals.

The loan collection, arranged in the north gallery, comprises some hundred and seventy exhibits—sculpture, paintings, tapestry, furniture, inlaid panels, and porcelain plaques. The distribution of the greater part of those on the walls has been managed with much skill, and the result is a harmony in color that, considering the difficulties of the task, reflects great credit on the committee who have this matter in their charge. At the head of the room is placed Mr. St. Gaudens's bas-relief memorial of the late Dr. Bellows, in plaster, and on the centre of the east wall his low-relief of the handsome children of Mr. Jacob Schiff leading a hound. Unfortunately all the work exhibited is by no means up to this high level; Dr. Bellows is surrounded by Will H. Low's drawings for his illustrations to the odes and sonnets of Keats, which, it must be said, are, with three or four exceptions, dead commonplace, and have no touch of contact with the author of "Endymion." Mr. St. Gaudens's tablet on the east wall is surmounted by Mr. Beckwith's pastel, "Scherzo," which is simple and handsome, and flanked by two large embroidery panels lent by the Associated Artists, charming in color but leaving much to be desired in drawing. Mr. La Farge is represented by a number of water-color sketches, including some out-of-door studies made during his recent visit to Japan; Mr. Dewing, by his mystical and discontented-looking "Symbolic Angel," and Mr. Blashfield by a number of studies and sketches made in Paris and Venice, all of them very good excepting the study after Carpaccio, so much admired by Ruskin, in the church of San Giorgio degli Schiavone. Here he has somehow missed the fine drawing in the galloping St. George, and omitted the quaint little truncated princess whose body lies in the background. Around the entrance doorway hang several panel paintings by the French decorative artist P. V. Galland, floating female figures representing the seasons and the elements; and there are also some studies and decorations by L. Jac. Galland, now of this city, including two excellent little paintings of mounted knights. Alfred Moore, of London, is represented by a single figure, a "Shuttlecock Player," and a member of the committee, Mr. Gellatly, lends a "Nativity," by Juan Gonzalez, dated 1462, in which the painting is embellished by occasional inlays of mother-of-pearl. The Tiffany Glass Co. contributes some designs for stained glass rich in color, among the best of which are the array of mounted men-at-arms, No. 361, and the fruit piece in the outer gallery. John Johnston sends several little studies after Tintoretto, which are very clever, and there are numerous paintings by Walter Shirlaw, F. S. Church, A. P. Ryder, Frederick Crowninshield, and others.

The Cabinet.

TALKS WITH EXPERTS.

II.—HEROMICH SHUGIO ON JAPANESE SWORD-GUARDS.



LIKE the Japanese themselves, collectors of both Europe and America consider that, of all the adjuncts to the sword, the guard is the most important. Easily detached from the sabre, it is in itself a very ornamental object. Owing to various causes, some of which have already been pointed out (see the article on swords in The Art Amateur last month), quantities of sword-guards, unmounted, have found their way into our collections. A reason not yet stated is that most very old blades were reset at about the beginning of the eighteenth century, when the taste for richly decorated guards of soft metal became common. Thus, there are many more artistically wrought guards than there are blades to match, a fact for which our collectors, who care little for the bare

blades, so esteemed by the Japanese, have every reason to be thankful. "Of the many varieties of sword-guards which are the most esteemed in Japan?" Mr. Shugio was asked.

"Those of wrought iron, with or without slight incrustations of gold or silver," was the reply. "Down to the latter part of the last century sword-guards were made for use as well as for ornament, and soft metals, such as shakudo, silver and silver bronze, were disdained both because of their weakness in case of being needed for actual service and because of the too great facility which they offered to the artist. Hard iron is much more difficult to work, and it is a well-known law of art that the greater the difficulties to be overcome, the more the artist is obliged to concentrate himself upon his work and to avoid unnecessary detail, and consequently the finer is the result."

"But there are sword-guards in iron which appear to have very little artistic merit."

"Oh, yes! Very many have no merit at all, artistic or other."

"Setting art aside for the moment, how do you know that a particular guard is of a good period and of good quality?"

"In part, by the same marks by which I know a good blade. The iron is dense, fine and close-grained and has been hammered while cold until it is sometimes harder than ordinary steel. If you poise a good old iron guard

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明山 城山 埋正 濱生 濱生
環阿 城阿 忠阿 生政 生政
信家 伏見 明親 政親 政親
Micchin Nobuyuki Kanetake Wometada Shuami Masamori Yashika Hamano Masayuki Hamano Noriyuki

岩本 東家 永義 武内 記内 長常 利長 新親 味墨
本比 敬子 政常 正常 正常 正常 正常 正常 正常
Koban Masamune Jui Tomoyoshi Masamune Kinai Nagatane Toshihira Hirochika Bihoku

SIGNATURES OF SWORD-GUARD MAKERS.

春明 吉次 糖谷 岩間 藤柳 森島 長利
法眼 宗次 宗次 政盛 政盛 政盛 政盛 政盛
Hanaki Hogen Yohitsugu Yokoya Sonin Shikunishi Iwama Seito Natsuo Sodan Omori Yoshio Kunikida

SIGNATURES OF SWORD-GUARD MAKERS.

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on your finger tip and strike it quickly on the edge with anything hard it will give a sharp, clear, ringing sound, like a glass half full of water. Then the surface of the metal should present a waxy look."

"That is why, I presume, some collectors think that their best specimens were cast from wax models?"

"I should not be surprised. There are sword-guards which certainly look very much as if they were cast from the wax. But they are not so; they are invariably hammered, and the waxy look is due to the quality of the iron and to the prolonged beatings which it has received in order to toughen and harden it. Of course a cast-iron sword-guard would never do for actual use. It would be broken off by a single blow of a good blade."

"Then the delicate modelling in low relief which we often find on old iron guards has been produced by the hammer?"

"By the hammer and punch principally, just as in repoussé work. But, except in the very oldest specimens, very fine chisels and burins were used in finishing the design. With these, the surface was rather scraped or shaved down than cut into, as in ordinary chasing. But the long and laborious hammering being a necessary operation, the tendency of the best artists was to make the most of it artistically. Some surprising 'tours de force' have been accomplished without the use of the chisel. For instance, guards worked 'à jour' (Figure 1) in intricate patterns."

"Have the names of any famous workers in this style come down to us?"

"Nobuiye, the celebrated armorer of the fourteenth century, was the most noted maker of iron sword-guards,

enamel. The enamel was not applied directly upon the iron, but gold was first applied, and the enamel on that. Even so, the process is said to be extremely difficult."

"Among such pieces as we may encounter in our collections would you expect to find any by celebrated makers?"

"Yes; but, I should think, of a later period. There may be specimens of the work of Ume-Tada, who was



IRON SWORD-GUARD WORKED "À JOUR."

of the seventeenth century. He signed his guards with a peach blossom, 'Ume,' and the character, 'tada.'"

"When did the iron sword-guard go out of fashion?"

"The style was considerably modified about the end of the fifteenth century. Elaborate damascening in gold or silver soon afterward became fashionable. Much of this work was done in Kioto, where Goto Yujo, inspired by his friend Kano Motonobu, as well as by the æsthetic movement of that time, introduced elaborate ornamentations into sword-guards. About the same time an artist named So-min became celebrated for his sword-guards in chiselled silver. Early in the eighteenth century, mixed metals began to be used, the principal of which are shakudo and shibuitshi."

"What is shakudo?"

"Shakudo is a black, purple or deep violet metal composed of varying amounts of tin, zinc, silver and gold, and, in small quantity, lead, iron, and arsenic. The color is due to the gold, which sometimes amounts to twenty per cent of the whole. The black shakudo is only a very deep purple. The metal takes a high polish and acquires a fine patina by oxidation. It has this property, that if the patina should be rubbed off it is only



RED BRONZE SWORD-GUARD, BY TÊROUTSUGOU.

necessary to expose the piece to the air for a time, and it will acquire it anew."

"And shibuitshi?"

"Shibuitshi is a silver bronze (Figure 3), as shakudo is a gold bronze. The amount of silver is sometimes fifty per cent. The color is a silvery gray. The metal is capable of receiving very fine chiselling."

"Are there not other compound metals employed for sword-guards?"

"There are various other bronzes, as red bronze (Figure 4) and yellow bronze, often decorated with blossoms in silver or gold plated on a copper foundation, or on the bronze itself; sometimes wrought in the mass and inserted."

"Of what date are the most richly decorated sword-guards?"

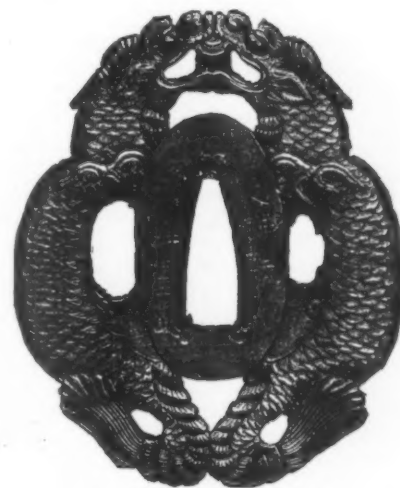
"Of comparatively recent times. From the beginning of the last century close up to and even during the Civil War in 1868. Of this period are most of the highly wrought guards exquisitely decorated in many-colored metals or in silver only on stippled grounds of shakudo or other metal. This stippling, though so regular as almost to have the appearance of machine work, is all done by hand."

"How do you account for this purely mechanical work in the backgrounds being used at the same time as the finest artistic work in the ornaments?"

"Perhaps the latter work had become too facile. When a man has no mechanical difficulties to conquer, he invents some."

"Who are the best known artists of this last period?"

"Goto Itchijo of Kioto is most thought of in Japan. Others are Yokoya Somin, Iwamoto Konkan, Nara Yasuchika, Hamano Masayuki, Ishikuro Masatsune Nagatsune of Kioto; also Shindzuni and Mitsuhiro, whose compositions are usually night scenes with the moon appearing from behind the clouds, and rabbits or cranes in the foreground. Their works are incomparable as to finish, but present the appearance of having been done from other people's designs, which, indeed, may have often been the case. We naturally prefer



SHIBUITSHI SWORD-GUARD, BY SEIDZONI.

the apparently ruder work of the artist to the more highly finished work of the accomplished artisan."

A STILL-LIFE, by Roybet, objects of art, 66x88 centimetres, sold for 3000 francs at the Viot sale last May, and one by Ph. Rousseau, a crate of oysters and some chrysanthemums, 4000 francs. Troyon's "L'Abreuvoir," four cows drinking at a river's edge, a boat, and trees, 78x53 centimetres, brought 71,000 francs. It had brought 80,000 at the Naritschke sale in 1883.

THE hangers-on of the Hôtel Drouot occasionally pick up a few interesting objects. One of them, a M. Ract, whose little collection has been disposed of in the place where it was formed, had a pair of antique Italian lamps in bronze which brought 3105 francs; a pair of medallions in translucent enamel on silver, of the fourteenth century, which brought 710 francs; a vase in silver-gilt repoussé, 1450 francs; a coffer in ivory, 250, and a triptych in ivory, 302 francs. Four paintings by an artist of Rouen, named Court, were recently sold, as follows: Portrait of Dupin, President of the Assembly, to M. Moses Bloch, for 5 francs; Portrait of Marshal Pélissier, to M. Lecœur, for 1 franc; Flight of Ben-Aïssa, to M. Plumet, 1 franc, and Russian Prisoners Redeemed by the French: Episode of the War in Dalmatia, 1807, to M. Plumet, for 1 franc. The costs of the sale were 1255 francs, the returns 8 francs. It is not often that that interesting recorder of the affairs of the Hôtel Drouot, M. Eudel, to whom we are indebted for the foregoing items, has to record so disastrous a transaction.



CHASED AND GILT IRON SWORD-GUARD (17TH CENTURY).

and Kaneiye, who lived toward the end of the fourteenth century, was a noted maker of sword-guards in iron. He is said to have been the first to use incrustations of gold, silver, and copper or iron. Of the other noted artists who turned out iron sword-guards may be mentioned Shoame Masanori of Kioto, Tadamaso of Akasaka, Yedo, Kinai of Yechigen, Tomotsune, Tomoyoshi and Matsutsuku of Nagato, Ziakushi of Nagasaki, and Mitsuhiro of Hizen."

"That sort of ornamentation is, then, to be found on pieces of great antiquity and merit?"

"Yes. Probably the best guards now in existence bear some slight ornamentation of that sort. Very elaborate work, in any degree hiding the quality of the iron, is to be looked upon with suspicion. The design is usually very simple. A mountain with clouds and, in the foreground, a bank with a hut and a gnarled tree hammered out in low relief, the posts of the hut and the balcony of a temple on the hill inlaid in gold wire; or a fisherman's boat shoved in among the reeds, with a couple of wild geese flying over, their bills and the glitter of the waves being given in gold—that is about all that is attempted. If there is any engraving, it is restricted to a few incised lines. But the modelling is always very fine; the little morsels of precious metal are firmly embedded in the iron, not merely plated on it or on copper, as in many late specimens, and they are so placed as to have an excellent decorative effect."

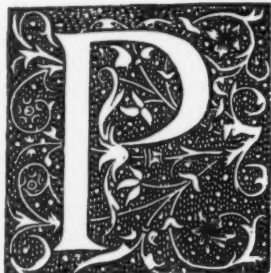
"Was any other species of ornamentation practised at an early date?"

"Kounishiro, of Osaka, about the end of the sixteenth century, was famous for his iron guards decorated with

THE GALLERY

ART GOSSIP FROM PARIS.

THE LATE PHILIPPE ROUSSEAU—WILL THE SALON ABOLISH MEDALS AND MENTIONS?—PROPOSED MONUMENT TO BARYE—BOUGUEREAU AND HIS AGENTS—MISS CASSATT'S ETCHINGS—HARRISON, DANNAT AND REINHART.



PHILIPPE ROUSSEAU, the Parisian delineator of animals and of still-life, died in December, at the age of seventy-one. A pupil of Gros and of Bertin, he began by painting landscapes, but he owes his reputation to his humorous studies of animal life, his monkeys taking photographs, his rats retired from life, his storks taking a nap, and to his exquisite pictures of flowers, of fruit, and of still-life like the "Tendre Musette," exhibited at the Salon of 1877. As a painter Rousseau can be mentioned in the same breath with Vollon and a few breaths after Chardin. He was a strong and charming artist.

There is once more talk of suppressing all medals and "recompences" at the Salon. This reform was proposed in 1881 by the landscapist Jules Dupré, and voted by thirty out of fifty, whereupon M. Bouguereau rose and protested in the name of French youth, "au nom de la jeunesse française," and such a fuss was made that the next day the vote was cancelled. "Supposing that the suppression of medals had been maintained," said M. Bouguereau to M. Gervex, "who would have guided the dealers in their purchases?" To this argument the expert Bague has replied in a smart letter, which is worth reprinting, in part, at least. He observes that history proves that the picture-dealers encouraged Corot, Millet, Rousseau, Daubigny, Troyon, Jules Dupré long before the juries of the Salon of forty years ago gave any official recognition of these men of genius. "The truth is," says M. Bague, "that 'recompences' mean nothing at all. I am in this respect of the opinion of all those who maintain that medals and mentions cannot mark a hierarchy in talent and still less in genius. One single example will suffice. Eugène Delacroix, who was one of the greatest geniuses of painting—see his 'Entrée des Croisés à Constantinople,'—was commander of the Legion of Honor, just like M. Bouguereau, and yet it never entered the head of any picture-dealer to establish the slightest parallel between the artist of genius and the other."

In spite of all the agitation and in spite of the sixty or seventy electioneering lists which were sent round to all

the studios of France, the voting for the election of the new committee of ninety members, charged with the supreme management of the Salon, caused very little change. All the twenty members representing the sculptors, and the fifty members of the painting committee were re-elected with two exceptions—MM. Frappa and De Gatinée, who were replaced by better men—namely, MM. Aimé Morot and Dagnan-Bouveret. In the section of painting, out of 1300 votes, M. Bouguereau obtained 920, Bonnat, 918, Harpignies, 911, Henner 906, Laurens, 893. The members who follow are in order De Vuillefroy, Detaille, Jules Lefebvre, Puvis de Chavannes, Cabanel, Jules Breton, Vollon, Barrias, Boulanger, Luminais,



THE LATE PHILIPPE ROUSSEAU, ANIMAL PAINTER.

Maignan, Busson, Carolus Duran, Guillemet, Rapin, Humbert, Benjamin Constant, Bernier, Yon, Robert Fleury, François, Henri Pille, Cormon, Hanoteau, Meissonier, Gérôme, Pelouse, Feyen-Perrin, Protais, Hector Leroux, Saintpierre, Cazin, Lansyer, Vayson, Roll, Duez, Renouf, Gervex, Aimé Morot, Dupré, Santai, Emile Lévy, Van Marcke, Dagnan-Bouveret and Camille Paris.

A committee has been formed with a view to erecting a monument to the sculptor Antoine Louis Barye. M.

Guillaumet, the eminent sculptor, presided over the last meeting held at the Hôtel de Ville, and it was decided that an exhibition of the works of Barye should be held at the École des Beaux Arts in May, 1889, the hall not being free at a convenient season in 1888. Among the members of the committee are the painter Bonnat and Mr. G. A. Lucas, whose enlightened task formed the Barye collection in the Corcoran Gallery and also the collection of Mr. W. T. Walters. In asking Mr. Lucas to join their committee, the French Baryephiles paid a graceful compliment to their American rivals.

Bouguereau, the painter of perfection, has quarrelled with Boussod, Valadon & Cie., and now sends his pictures to America and elsewhere directly, whereas hitherto anybody who wanted a sweet image of a perfectly clean cupid picking a butterfly off his arm had to treat through the successors of Goupil. But why this quarrel? Simply because M. Bouguereau considered that the firm did not act honorably toward one of his friends, an engraver, of whom, at his recommendation, they ordered a plate, which they refused to accept when finished, although it had been made from one of M. Bouguereau's pictures, under the artist's personal superintendence.

An exhibition of works by young artists is to be held in the Petit Gallery during January. The Americans will be represented by Miss Cassatt and Walter Gay. Among the other exhibitors will be Emile Barau, Jacques Blanche, Friant, Helleu, Jeannot, Lerolle, Ochoa, Ary Renan, Skredsvig, Uhde, Willette, Zakarian, Felicien Rops, Mlle. Breslau, Forain—in all forty-six exhibitors.

Apropos of Miss Cassatt, a recent exhibition at Boston, to which Mr. S. P. Avery lent some of her work, has created a slight demand for that lady's etchings. It may interest collectors to know that Miss Cassatt never sold an etching in her life, that she does not remember how many she has made, and that she has not a collection of her works herself. Each time that she has made a plate she has had three or four proofs taken by Delattre, and that is all. The consequence is that the only way to get Cassatts is through that ingenious and subtle printer, who always manages to keep for himself a certain number of impressions of every plate he proves. If you were to shut up Delattre naked in a room with his press, and if you watched him as a cat watches a mouse, he would yet manage to smuggle some proofs. Once when Jacques had him out in the country to print some etchings for him, he would not allow the terrible printer to leave the room unaccompanied even for a moment.

In April we shall have at the École des Beaux Arts an exhibition of caricatures. Yes, at the École des Beaux Arts, although the director, M. Paul Dubois, threw up his hands in pious horror when he received notification from the superior authorities. Gavarni, Daumier, Cham, and André Gill in the temple of the



Voici tout le que, à la fin trouver étant fort pauvre en croquis

Ph. Rousseau

Beaux Arts! And why not? Gavarni and Daumier have already forced their way into the Louvre, and the day is not far distant when their modest lithographs will sell for a hundred dollars a piece. Already one has to pay three, four, and five louis for fine proofs of Gavarni lithographs, and the craze is only just beginning.

M. Castagnary, the new director of the Fine Arts Department, has determined to form a new gallery in the Louvre devoted to portraits of painters by themselves, on the plan of the collection in the Uffizi Gallery at Florence. Amateurs, artists, and provincial museums have been invited to help in the realization of this scheme.

Alexander Harrison spent last summer at Concarneau (Finistère) making studies of nude women against backgrounds of sea and sky. Some of these studies are very charming in themselves, while others, of course, are simply notes of tone, of attitude, of cloud, or of wave forms. The outcome is to be a picture twelve feet long representing women bathing in the ocean, and if this great effort is not ready for the Salon of 1888, it will be Mr. Harrison's contribution to the Universal exhibition of 1889.

W. T. Dannat, whose weak health sadly interferes with his artistic activity, is spending the winter in Italy. During the autumn he painted a few small pictures. Charles S. Reinhart will send to the Salon a canvas ten feet high, representing fisherwomen at the foot of a cross looking seaward and watching anxiously for their husbands' boats; for the sky is overcast, the sea is seething, and a terrible storm is on the point of breaking. This promises to be a very impressive and attractive picture.

THEODORE CHILD.

THE enterprising manager of a Paris theatre once called upon Meissonier and asked him to paint a drop-scene for a certain theatre, and name his own terms. "You have seen my pictures, then?" asked Meissonier. "Oh, yes!" exclaimed the manager; "but it is your name—your name I want; it will draw crowds to my theatre." "And how large is it you wish this curtain to be?" inquired the artist. "Ah! well, we will say fifteen mètres by eighteen." Meissonier took up a pencil and proceeded to make a calculation. At last he looked up and said, with imperturbable gravity, "I have calculated, and find that my pictures are valued at 80,000 francs per mètre. Your curtain, therefore, will cost you just 21,600,000 francs. But that is not all. It takes me twelve months to paint twenty-five centimètres of canvas. It will, therefore, take me just one hundred and ninety years to finish your curtain. You should have come to me earlier, monsieur; I am too old for the undertaking now. Good-morning!"

IN sitting for his portrait, Oliver Cromwell offered a decided contrast to the vanity of Elizabeth. Far from objecting to have his physical imperfections recorded, he warned an artist that he wanted to be painted just as he was, and that if so much as a single pimple was omitted he would not pay for the picture. If one may judge from the conventional portraits of the Protector, his wishes in regard to the pimples were scrupulously observed. To go back to Elizabeth and her shadowless portraits, it is worth noticing that, for some years after, it seems to have been the fashion in England to paint portraits with very little shadow.

ANIMAL-PAINTING.

II.—DOGS.

IT may be said to be established beyond a doubt that the dog has improved under domestication more than any other animal. The wild dog is a mean and cowardly animal, more so even than his cousin, the wolf. Among savage and very primitive peoples, he is a mere hanger-on of man, barely tolerated, and despised as he deserves. Professor Mahaffy quotes a passage from an ancient Egyptian romance which shows that their hunting dogs had to be whipped into the field; and the figures of dogs on the earliest Egyptian monuments are, certainly, of an ignoble type. The old fabulists, too, show little but the worst traits of the animal; he is rapacious, thievish, cowardly, and quarrelsome, and there is little reason to suppose that they did not draw from the life. The Greeks seem to have been supplied with dogs of a better breed; but for stories of their courage and devotion we must come down to a rather late period, to the Indian dog of Alexander the Great who disdained to attack any easier prey than a lion, and to Hircanus,

dog-fancier, but the doubt of a no less intelligent person than Mr. Philip Gilbert Hamerton, whose interest in dogs is mainly that of the animal painter to whom the form is as much as the expression.

The well-known picture of Landseer's, a sketch of which we have placed at the top of this page, may lead one to ask how far is it proper, or consistent with artistic motives, to treat dogs and other animals after Landseer's manner. It has often been urged against his claim



"DIGNITY AND IMPUDENCE."
BY SIR EDWIN LANDSEER.

to be considered a great animal painter, that he gave his animals, dogs especially, a human expression, and used them so as to point a moral. We do not find that the objection is well taken. Certainly everybody has seen in dogs as much conscious dignity and unconscious impudence—that being an essential characteristic of impudence whether in man or in beast—as he has here depicted. And the expression of solicitude and of grief in dogs is often as marked as it is in men, and as it is in others of Landseer's works. Without going so far as Mr. Hamerton to credit our canine friends with ideas above their station in life, we must say that the animal painter has the highest conception of his task who takes his subjects at the moments when they approach the nearest to humanity, and when, in consequence, they are most interesting to us.

What the French call the "expression bête," rendered to admiration by Rosa Bonheur in her cattle, and at times by De Penne in his dogs, is not confined to beasts, nor is it even habitual in any striking degree to many of them. Every one has seen it on a friend's face, perhaps, as often as on a dog's. It is seldom very marked in the latter case, unless when the animal is tired. Painters who take up the study of dogs for the first time are always surprised at the amount of expression which there is in the lines of a dog's head. Even when at rest, he seems to muse, and probably does. We know that he has remarkably vivid dreams.

As the intelligence and the sympathy with man which we prize in dogs at the present day

appear to have been developed in the race by age, long contact with humanity, the same qualities are developed in the individual in the same manner. It has been pointed out in the article on cats that those who do not like the creatures cannot expect to succeed in painting them. This is somewhat less the case with regard to dogs. What is necessary with them is simply a good understanding, an "entente cordiale" between the painter and his sitter, something, it need hardly be said, which cannot be had with a cat. Certain breeds of dogs can be trained to pose almost perfectly. The setter, as might be expected, is one of these. The spaniel, the Newfoundland dog, the Saint Bernard, the Scotch collie, the grayhound, the bull-terrier, are all pretty good. But long acquaintance and patient teaching are necessary. Affectionate study is also necessary if one would emulate Landseer, or even those artists who devote themselves to



SPITZ DOG. BY EUGENE LAMBERT.

the dog of King Lysimachus, who, after the death of his master, jumped into his funeral pyre. We may believe or not such stories, but we cannot say that they put in a very exaggerated form the virtues of the dog as we now know him. Everyone can also bring to mind instances of as great sagacity as those which Montaigne marvels over, of the dog who dropped pebbles into an oil-jar to make the oil rise to a point at which he could lap it, and of the dog who, having lost sight of his master and coming to a cross-roads, examined carefully two out of the three which his master might have taken, and, finding no trace of him, took the third at full speed, without examination. Indeed, it has been seriously questioned not long ago whether dogs do not now occasionally arrive at such a point as to make painful efforts to improve their understandings so as to comprehend things from the human point of view. This, too, is not the whim of a

the comic side of dog life at the risk of getting their works cited as examples of man's insolence toward the brute creation.

The breeds of dogs are now so many, and so different one from another, that it would require a series of articles,



DOG PORTRAIT BY A. LANÇON.

one at least for each of the principal kinds, if it were proposed to give any practical directions about drawing or painting them. It is evident that hardly anything of a practical sort can be said about the mastiff that would apply also to the tiny and elegant Italian grayhound. And other breeds are not less unlike. The list already given includes those which offer the best subjects for study. They should not only be taught to pose, but should also be sketched frequently as they walk or lie about, should be led into the country and sketched while running at large, and separate studies should be made, as often as possible, of all their parts, the head and the feet particularly. It will be found, in drawing the head, that the forehead and the orbit of the eye are the most important features. With other animals, the muzzle is often quite as expressive.

The spitz dog, peculiarly tempting to painters because of his beautiful snowy coat, is not a favorite with amateurs on account of his snappish disposition. He is not a good subject for rapid sketching. It is always a disappointment not to be able to render that which is most characteristic in one's subject. In this case that is the hair, which to render properly requires vigorous and masterly brushwork. Lambert's pen-and-ink sketch, which we reproduce, is plainly a painter's sketch, made, not for its own sake, but for the study involved. Still, it will be useless for any one not an accomplished painter himself to suggest as well with the pen what the brush alone can reproduce. When the anatomy is more clearly shown, as in the two sketches by Lambert next following, it is evident that much more may be done by the ordinary sketcher, but not without long study can he expect, even with as good a sitter as the artist's favorite spaniel evidently is, to make nearly so good a drawing with a few crisp touches, as in this illustration.

ROBERT JARVIS.

THE MORAN AND BUHOT ETCHING EXHIBITIONS.

THE complete etched work of Mr. Peter Moran, together with a considerable number of drawings and monotypes by him, was shown at the new gallery of Frederick Keppel & Co., beginning early in January. Mr. Moran is well known as a painter etcher of animals and landscape, but few of his admirers, it is possible, had, before the opening of this exhibition, any adequate notion of the variety of his resources. His style as an etcher varies with the subject, with the size of the plate, and also, it would seem, with his mood—in other words, it is distinctively that of an artist of original talent. His treatment of nature is usually sketchy, bold, inventive; but some of his reproductions of his own and other people's paintings are as carefully and even neatly finished as it was possible to make them. His first experiment, a small etching of a horse tied to a wall under a branch of willow, perhaps shows his predominant inclination as an etcher as well as any. Form is carefully observed, but the artist's strong desire to obtain effective waves of color has led him (and not only in this case) to indulge in overbiting. "On the Road to Santa Fé" is a large etching, treated openly with a preponderance of blank space, showing pack donkeys, broken adobe walls, and shrubs. "Ploughing," after Rosa Bonheur, and "Lions," after the bronze by Muller, are extremely satisfactory reproductive etchings. "Wild Boars," after Palazzo, is a capital bit of technique, the scene being a wood interior, and the boars being very well drawn in shade against the dark foreground—a "tour de force" which etchers will doubtless appreciate.



HUNTING DOGS. DRAWN BY DE PENNE AFTER HIS WATER-COLOR PICTURE.

"The Passing Storm," after a drawing by the etcher, shows the rain dashing against a rough hillside and cattle hurrying down to the road in a sudden burst of sunlight. "Shemopave, New Mexico," is a brilliant etching of a few Indian adobe houses. "A New Mexican Burro Train" shows a convoy of pack donkeys on

the march. "Why Can't I go too?" after Tracy, shows a dog howling to get free from his chain in order to follow his master, who is off with a gun on his shoulder. "The Cat and the Rats," an illustration of La Fontaine's fable, is remarkable for the delicacy of the textures of the animals' coats and for the excellent disposition of the color values. The Pueblo of Zaos furnishes two



SKETCH BY EUGENE LAMBERT.

subjects, one showing the pyramidal mass of buildings dark against the sky, a bullock cart in the foreground; the other giving a more comprehensive view of the pueblo under full sunlight. A frontispiece to the collection is a good example of style, the subject being merely a sketching umbrella and other traps lying against or at the foot of a tree. "A Sketch in Fairmount Park," though more daintily treated, is also remarkable in this way, the grasses in the foreground being done with full knowledge and the boldness that comes of it.

Of the drawings, it is not necessary to speak here; but it is not desirable to pass by the monotypes, which, though not etchings, have a few qualities in common with etchings, as the latter are printed nowadays. Strength of effect rather than delicacy of any sort has been aimed at in these plates, of which "A New England Orchard" will probably please most people best, merely because it is carried farther than the others. "York Downs," with cattle in foreground, is, however, more intrinsically interesting, and lovers of the picturesque will return to look more than once upon "A Street in Zuni" and "The Pueblo of Zia." Altogether, Mr. Moran has made a demonstration of his strength which should do him good with the public.

An exhibition of the work of Felix Buhot, a distinguished French etcher of what may be styled the Revived Romantic School, will follow that of Mr. Moran's work. It is remarkable that, as in the case of Mr. Whistler's etchings, a considerable proportion of the work of a man so little known to the general public as Buhot has been until recently, should be already owned in America. Frederick Wedmore, when engaged on his catalogue of Whistler's etchings, had to come to New York to see at Mr. Avery's gallery many proofs of plates of which he could see nothing in Europe. Mr. Avery also has a number of rare impressions of Buhot's earlier work, notably of his "Villes Mortes," which will be lent to Mr. Keppel for the exhibition. Of several plates already arrived we may mention "The Clock-Tower of Westminster Abbey," a rather large etching showing the tower against a stormy sky, with a characteristic London crowd in the foreground. A broad border of sketches of river, street, and underground railroad scenes in the neighborhood surrounds the principal composition. "Westminster Palace" is similarly treated. Buhot writes that all his work will be forwarded to the exhibition.

FRANÇOIS BONVIN.

THIS excellent painter died a week before Christmas at the age of seventy-one. In the history of French painting, Bonvin will hold a greater and a more durable place than many artists who have occupied the attention of their contemporaries and made much more noise in the world. Not that Bonvin was ever an unrecognized or a misunderstood genius; the connoisseurs always esteemed him at his real value, but he never became famous and never made a fortune. On the other hand, he was never in absolute misery, as some of his biographers endeavor to make out. Bonvin was simply a plebeian, and he remained plebeian in his ways of living and in his aspirations. He never hankered after a mansion in the Avenue de Villiers; his ideal was a den in the outskirts of the capital, and near to the den a lodging for a niece; for, like those good curés of the old school, François Bonvin always indulged in a niece. In these conditions he smoked his pipe, cracked his joke, drank his bottle, and painted his pictures, about the sale of which he had queer ideas. He was absolutely opposed to the high prices of modern times; three hundred dollars seemed to him the maximum figure for one of his most important pictures; furthermore, he did not care to sell his pictures to anybody that came. It is no wonder, then, that he never made a fortune, and that when old age and partial blindness began to grow upon him he found himself without sufficient resources to fall back upon. This was why last year an exhibition and a sale were organized for his benefit and much inky sympathy spilt in newspaper articles. Bonvin's favorite subjects were familiar interior scenes and still-life pieces, and two of his finest works are the "Refectory" and the "École des Frères." His predecessors in the annals of art were Chardin and the Dutch interior painters. Some of Bonvin's pictures remind one even of the prodigious Pieter de Hooghe, so truly has he rendered the warm, golden and serene light of the abodes of honesty and simplicity. Bonvin's career dates from the Revolution of 1848. During thirty years he exhibited regularly in the Salon, and his work in painting is very considerable. He also made a certain number of etchings, including a dog and several French landscapes while he was at London during the Commune. These etchings are interesting for their sentiment rather than

for the execution, which is laborious and heavy. Very few of this artist's works have found their way to this country. "A Pinch of Snuff," however, which used to be in the late Mary J. Morgan collection, with its rich though sober color, was a fair example of his style. As

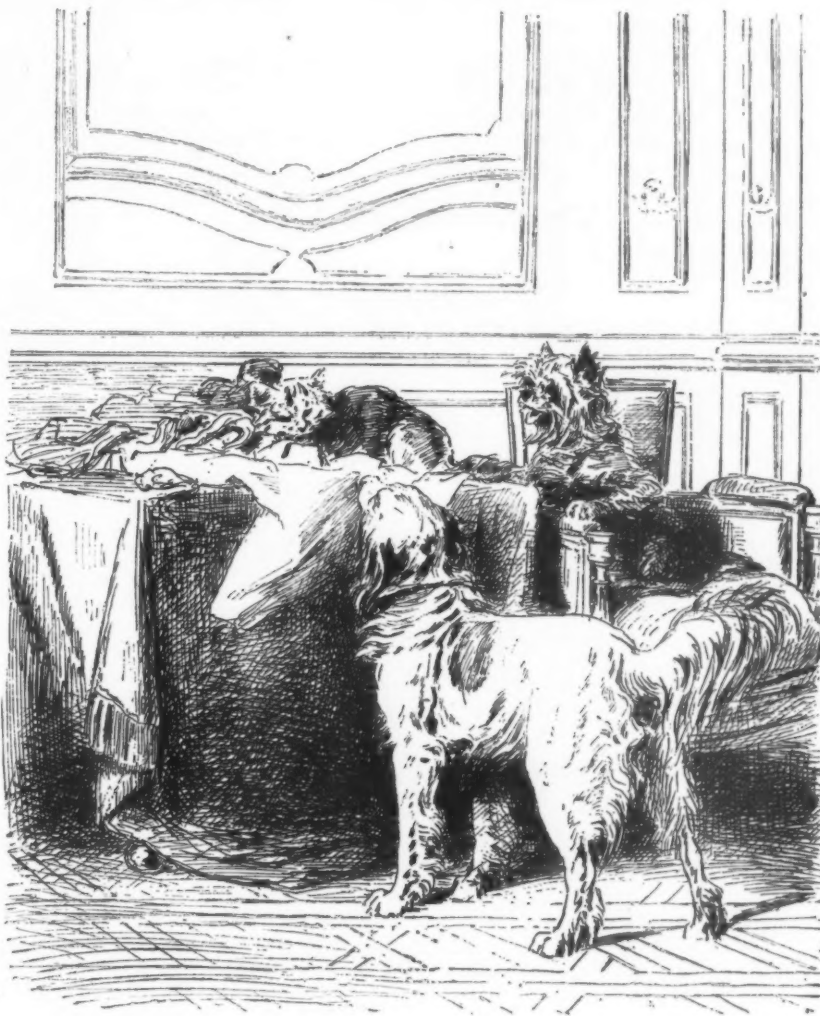
guaranteed. It was duly knocked down, laid behind the auctioneer's rostrum until the sale was over, and then the spurious work was sent home to the purchaser. In travelling from town to town, never remaining long in one, this knavish dealer made a good thing of it, since he got rid of all the forged pictures, and still retained the original ones. Another ingenious dodge resorted to by such men is to have a couple of canvases in one frame, one in front of the other, the front canvas being the genuine work, the other a copy of the same. The picture having been knocked down, the auctioneer blandly invites the purchaser to write his signature on the back of the canvas, "So that there may be no mistake." By the end of the sale, the auctioneer's assistant, conveniently operating behind a screen, has extracted the front canvas from the frame—the removal and replacement of a few tacks being all that is necessary—and the spurious picture is handed to the innocent purchaser, who, making sure of his signature on the back, is perfectly satisfied that he has not been taken in.

THE prices paid for pictures nowadays would have surprised Horace Walpole, who, writing to Sir Horace Mann on the 9th of February, 1758, speaks of the "rage of expense in pleasures" which then affected society. "One glaring extravagance," he says, "is the constant high price given for pictures. The other day, at Mr. Furnese's auction, a very small Gaspar sold for seventy-six guineas; and a Carlo Maratti, which, too, I am persuaded, was a Guiseppe Chiari, Lord Egremont bought at the rate of £260. Mr. Spencer gave no less than £2200 for the Andrea Sacchi and the Guido from the same collection. The latter is of very dubious

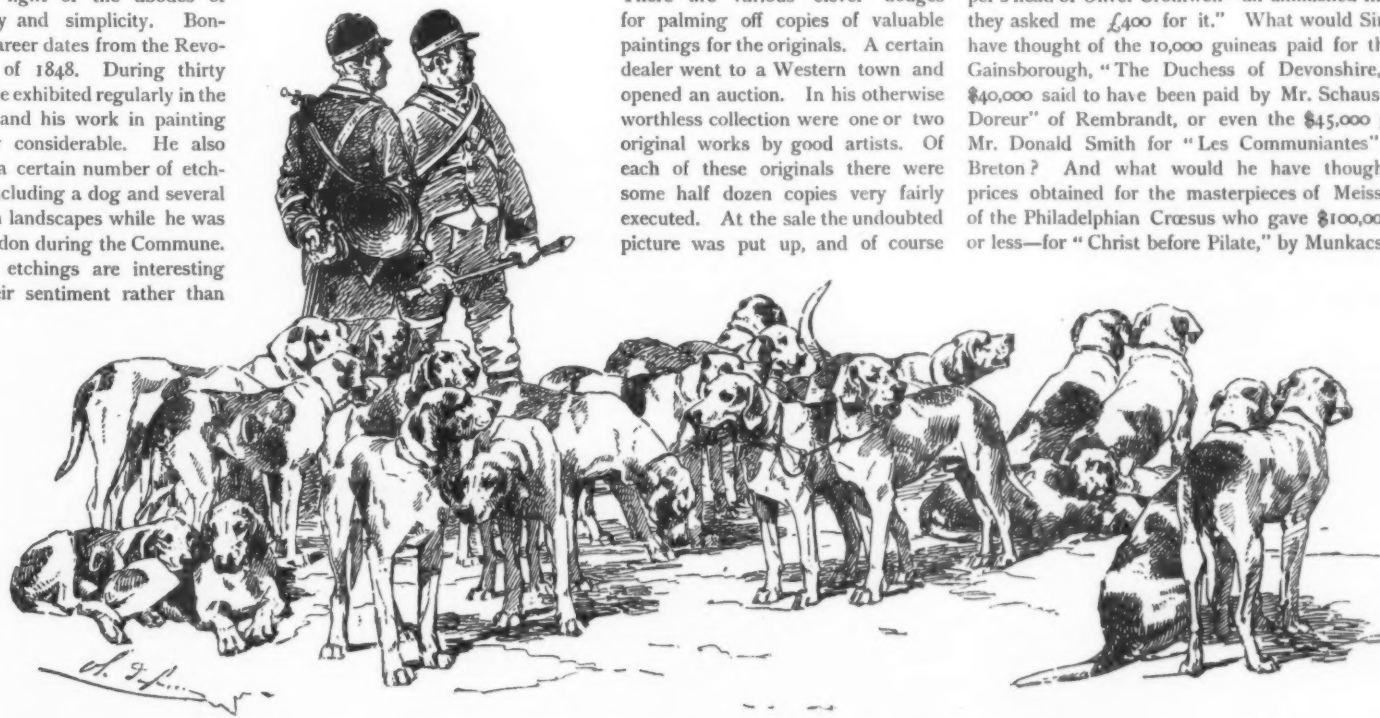
a painter, F. Bonvin will rank as one of the very first artists of the second class. THEODORE CHILD.

Now that the season for picture mock auctions has set in, it is well to renew our cautions to our readers to be on their guard against tricks of the trade. There are various clever dodges for palming off copies of valuable paintings for the originals. A certain dealer went to a Western town and opened an auction. In his otherwise worthless collection were one or two original works by good artists. Of each of these originals there were some half dozen copies very fairly executed. At the sale the undoubted picture was put up, and of course

originality. My father, I think, preferred the Andrea Sacchi to his own Guido, and once offered £700 for it; but Furnese said, 'Hang him, it is for him; he shall pay a thousand.' There is a pewterer, one Cleeve, who some time ago gave £1000 for four very small Dutch pictures. I know but one dear picture not sold—Cooper's head of Oliver Cromwell—an unfinished miniature; they asked me £400 for it." What would Sir Horace have thought of the 10,000 guineas paid for the stolen Gainsborough, "The Duchess of Devonshire," or the \$40,000 said to have been paid by Mr. Schaus for "Le Doreur" of Rembrandt, or even the \$45,000 given by Mr. Donald Smith for "Les Communiantes" of Jules Breton? And what would he have thought of the prices obtained for the masterpieces of Meissonier, or of the Philadelphian Cræsus who gave \$100,000—more or less—for "Christ before Pilate," by Munkacsy?



"IN POSSESSION." DRAWN BY EUGENE LAMBERT AFTER HIS WATER-COLOR PICTURE.



"HUNTING DOGS." DRAWN BY DE PENNE AFTER HIS WATER-COLOR PICTURE.

THE HOUSE

THE BED.

II.



LAST month, in the short sketch given of the history of the bed, we were unable to introduce as many models of the different styles alluded to as we desired. A second article therefore seems necessary, in order to place before our readers a sufficient number of examples worthy of study and perhaps of imitation. This is especially the case with regard to the eighteenth century style, imitations of which are now so much in vogue with us, and the antique, which has been studied with good results of late years in England. Something further will also be said of the beds of the Renaissance.

The beds of the Greeks and Romans were models of simplicity and elegance, as unlike as possible to the pseudo classic furniture of the first French Empire. The style which then became fashionable, though supposed by its originators to be distinguished by classic simplicity, was in reality based on late Roman models already tainted with barbarism. Little attention was paid to the paintings on vases which might have given birth to a much lighter and more graceful style. That the reader may form a correct notion of the prevailing clumsiness of the mode we add another bed, that of Napoleon I., and an alcove with draperies, arranged in the most tasteless fashion possible. Let the reader turn from these sarcophagi in mahogany to the beds actually used by those "ancients" whose ideas the French designers of the early part of this century supposed that they were following. The little Roman bed, copied from a Pompeian wall-painting, is simple enough for the severest taste, and would meet all the requirements of modern hygiene. It might, indeed, be taken just as it stands as a design to be carried out in any hard light wood, or, with a few obvious changes, in brass or iron. The pattern of stripes and stars on the counterpane is one of which the ancients were very fond for the purpose, if we may take the humorous modifications of it found in vase paintings for evidence. That it may seem to have a certain resemblance to the flag of our country does not detract from its appropriateness.

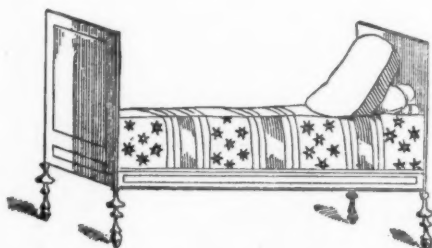
The high Greek bed which we show is much more



LATE GERMAN GOTHIC BED.

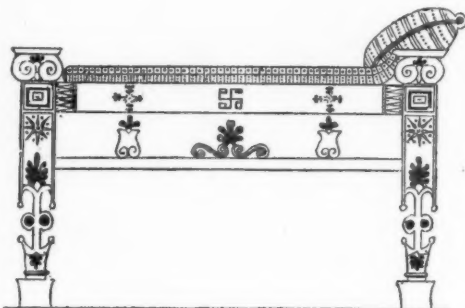
ornate, though yet simple. It is a bed for reclining on at meals, and is therefore shorter than the body, the person occupying it, if a man, supporting himself on his elbow placed on the cushion or pillow. Women sat on the edge. Still, it may serve to show how the Greeks would have

decorated a bed to sleep in if they should have thought of doing so with any approach to the luxury of modern times. Both the workmanship and the material of these festival couches were often of the most expensive sort.



ANCIENT ROMAN BED.

Supports of solid ivory, or of ebony inlaid with ivory, gold and silver, or of bronze cast in beautiful forms and damascened with the precious metals, or inlaid with enamels, were not uncommon among the wealthy, and Persian carpets of the costliest sort were piled on for mattresses.



ANCIENT GREEK BED.

But with all this expense, increased very much by the skill and taste required of the workmen, who were often brought great distances, as from Athens to Thrace or Macedonia, it will be seen that there could have been no overpowering display of mere wealth in working out such a design as this.

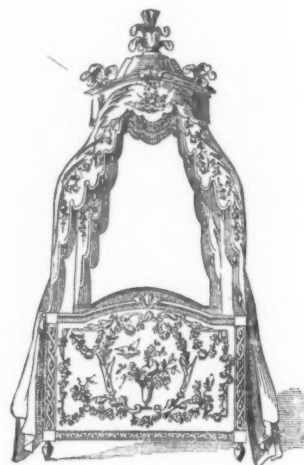
Certain writers on this subject are, however, at fault when they assume that the classic examples such as those which we give were the models universally followed by the ancient Greeks and Romans. The bed of Ulysses described in the Odyssey appears to have been built into the timber work of the bedchamber. So that the old-fashioned four-poster may be yet older than it is generally supposed to be. The carved German Renaissance bed, with its lambrequins all around and curtains at the foot only, is evidently but a variation of this monumental style of bed. Later in the Renaissance period the woodwork became much lighter, and at length disappeared except in the bed proper, the style, at its best, being shown passably well in the Louis XIV. bed in embroidered canvas, to which reference was made in our former article.

A bed of a somewhat earlier period though similar in construction, at Cavalazzo, in Italy, has been made the subject of a long article in the Gazette des Beaux Arts by G. D'Adda, who attributes the designs of the embroidery upon it to Giovanni da Udine, "under the immediate inspiration of Raphael," and the workmanship to members of his family. It was certainly a very gorgeous affair in its time and well worthy of some attention, especially as showing how the same

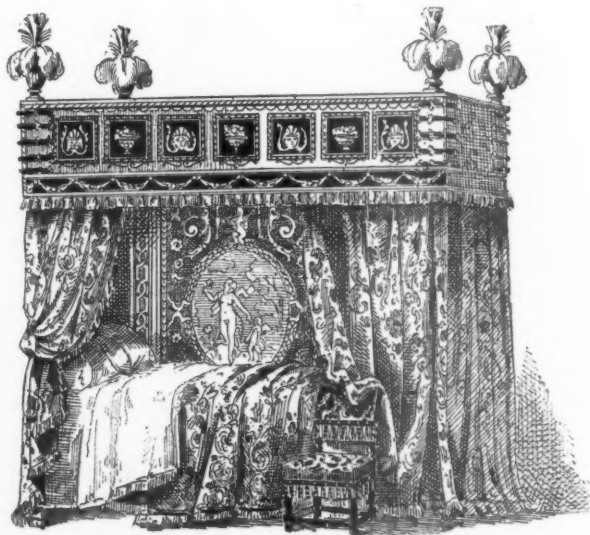
design may be modified to suit various shapes when the process of manufacture is a free one, like hand-embroidery. The bed has a canopy like that of the Louis XIV. bed which we show, not supported by pillars but suspended to the ceiling.

From it depended four instead of two half curtains, or "pentes," cut so as to make sharp corners and so heavy with embroidery that they hang perfectly straight. Inside the lambrequin of the canopy runs a metal rod which supports by means of rings the real curtains. All of these, as well as the coverlet and the dossier, or cloth to cover the head of the bed, are in damask of two tones of light blue, the figure outlined in gold.

The lambrequins, the edges of the half curtains and the dossier have broad pieces of deep blue velvet, now turned greenish with age, applied, and it is on this velvet that the characteristic embroidery has been done. The pattern consists of a grotesque winged female figure terminating in foliage and supported on either side by winged griffins of the same nature. Draperies and chains of jewels are introduced to fill up. All this is embroidered in colored silks and gold, the stitches being taken very long, so as to get over the ground quickly. The relief was then given by a few strong washes of bistre applied with a short stiff brush, so that it has acted almost as a dye, and is still quite apparent. Over the whole was then drawn a veil of thin silk, which softens the somewhat harsh look of the painted embroidery, and, at the same time, has most effectually preserved it. This is bound down at the edges of the embroidery and cut away from the background and the smaller details. The



BED OF THE DAUPHIN, EIGHTEENTH CENTURY.



BED DRAPED IN LOUIS TREIZE STYLE.

effect of this glaze of silk gauze over the vigorous modeling of the little figures is said to be wonderfully beautiful. As will be seen by referring to the engravings, the same motive has been used throughout, and that but slight changes, mostly of scale, have been needed to fit it to

very different spaces. One may imagine the appearance of a room which has been entirely decorated in this manner.

But of all past styles that of the last century is perhaps the most available for adaptation to the needs of the present. Though easily distinguished by a certain coquettish elegance, informal, pretty, and gay, from the beds of all other periods, those of the eighteenth century are not without plenty of variety among themselves, and one must be difficult to please who

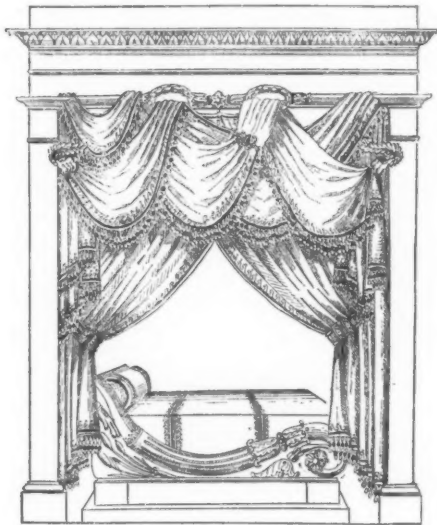


FRENCH EIGHTEENTH CENTURY BED.

can find nothing suggestive in any of the examples which we give here and on the preceding page.

A LONDON HOUSE.

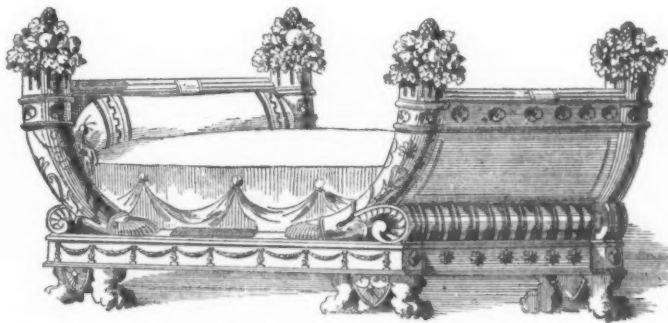
In London there is an unpretentious-looking house, not far from the Marble Arch, which is a very successful example of the work of Messrs. H. and J. Cooper. It



ALCOVE EMPIRE BED (NINETEENTH CENTURY).

is thus described by The Artist: "From the gleaming brass knockers on the door to the bright cheerfulness of the top bedroom the house is a typical example of the beauty and skill which is now bestowed on the adornment of the house. Passing through a passage—the long, narrow neck characteristic of the London house of the period of barbarianism which immediately preceded the recent Queen Anne and Elizabethan revival—we come into a hall at once peaceful, roomy and full of color. From one side rises a broad staircase, from another two open doors open into the dining-room. The hall is Oriental in every respect. At the end is the organ in a case of Oriental lattice-work, with a Turkish mosque lamp suspended over the seat, which is on a raised dais, and throwing a subdued but sufficient light on the music board. To the right hand and between the organ and the staircase is a corner window of colored glass, making a niche which is floored with yellow rush matting strewn with

Kurdistan rugs. A blue and white Persian porcelain stand supports a tapering bronze vase and other curios, all partly hidden from sight by a hanging rush and bead curtain of Chinese origin. To the left of the organ is a large open fireplace, tiled with blue and white Persian subject tiles, all enclosed in a dark oak mantel, with corners and ledges for Eastern curios and rarities. Between this and the dining-room doors are low divan seats spread over with rich-toned saddle-bags. From a diapered ceiling hangs a large mosque lamp with its many little burners twinkling through colored glass. The wall is papered with old gold stamped leather paper above a blue and yellow matting dado. Again we have the yellow rush matting on the floor and Oriental rugs strewn about. Through large carved oak double doors, with stained glass lights above, we enter the dining-room, and the change is marked, but not too abrupt. The style is early French. Gray and blue tapestry hangings cover the walls above a dark oak dado. There is a richly carved deep fireplace, with blue tiles, and the floor is of dark polished oak. The hangings by the windows are of deep blue velvet pile, and the windows themselves have half curtains. Still the room is not dark, but has that subdued light necessary for this apartment. The ceiling is ribbed with oak, the intervening squares being filled in with embossed leather. A bold brass bracket-lamp of globular form projects from the wall on either side of the doorway, and an old French standard clock ticks drowsily in the corner. Up a broad staircase of old Cairo lattice-work, papered with brown and gold, the window on the landing being of stained glass, faced with smaller lattice-work, over a carpet of Turkish rugs, we go to the boudoir, a comfortable compartment with many low and inviting chairs, and a window, the light from which is transmitted through Madras figured muslin; we lift a rich *portière* hanging from the centre of a triple-arched white wood screen, and pass into the drawing-room, a light, rich apartment. Ivory is the color scheme for the woodwork. The walls are covered with light silk damask figured in panels. Candle branched brackets project from the walls, and there is a gold and light blue frieze, the ceiling being covered with embossed paper of slightly indicated design. A Venetian engraved glass mirror of good form stands on the mantel-shelf, draped with maroon plush in easy folds, looped with silver tassels. The fireplace below is screened by a mirror, the face being all but hidden by richly foliated ferns. There is a remarkable and praiseworthy absence of mirrors in this and all the rooms. The floor is of light oak parquet—the one mistake. In the corner is a large standard five-foot glass *chandelier* filled with apple and cherry blossoms. The furniture is of the general inviting and heterogeneous kind—Chippendale, French, and what not, with here and there 'Bartolozzi'



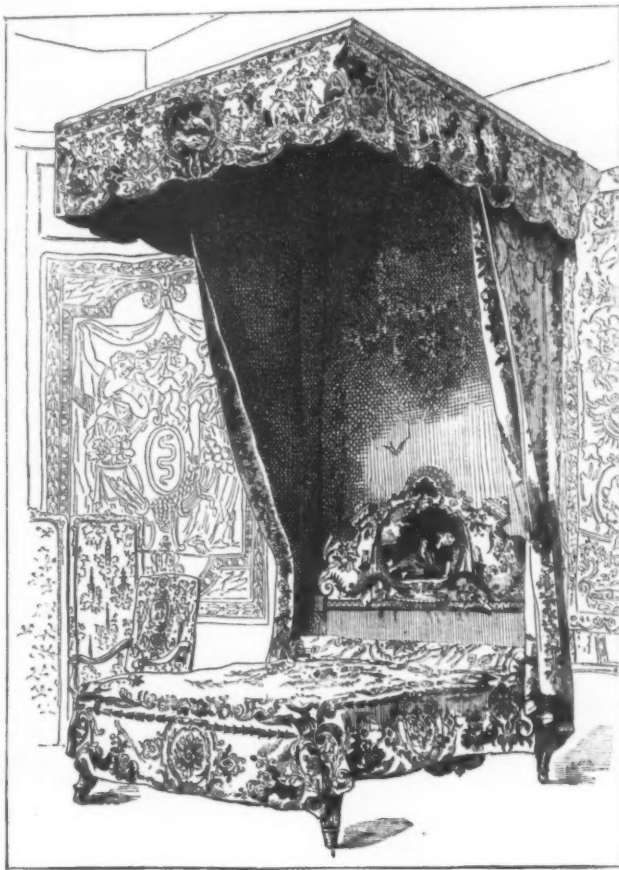
THE BED OF NAPOLEON I. EMPIRE STYLE.

screens or occasional tables; and the grand piano—that white elephant to the tasteful arranger—is not too conspicuously in the way. Up a few stairs we come to a

state bedroom, but though this is naively bright, we catch a glimpse of two canopied cots side by side. We know this is sacred ground and beat a retreat. The whole of the work was carried out from the suggestions and designs of Mr. J. Manning Cooper."

HOW WALL-PAPER IS MADE.

"THE Manufacture of Paper Hangings" was the subject of a paper read by Mr. F. Aumonier in London not long ago. Speaking of wall-papers printed from blocks by hand power only, he showed that almost all the processes were carried out by manual labor. The surface of the paper was first covered with the required



LOUIS QUATORZE BED.

color by two large, round brushes, and was then passed over twice with clean brushes, and hung up to dry. Satin grounds had two coats of a specially prepared color, which dried with a slight glaze, and was then dusted over with powdered talc and burnished by friction. After the ground was colored, the paper was printed by means of wooden blocks. On these blocks, of two thicknesses of deal, the pattern was cut, the ornament being left raised and the ground removed, and if the lines were delicate they were protected by strips of copper. These blocks were usually 21 inches square, and had little points at the corners for fitting successive impressions to each other. The block was dipped upon a surface of felt on which was spread the color, and was then laid on the paper, the pattern being transferred to the latter by the pressure of a lever on the block. When the pattern was composed of several colors, they were generally printed one at a time, the paper being slowly dried between each impression; but there were methods by which two or more colors could be printed simultaneously from one block. Mr. Aumonier showed some semi-transparent and opaque colors printed on mica grounds to produce silky effects—a process in this country. In flock papers the "flock" was wool, ground or cut to a fine powder, and left a natural color or dyed. The paper was printed with a sticky oil color in the usual patterns, and was then passed into a trough, where it was agitated while the flock dust was sifted upon it, and was then dried. In raised flocks the pattern was repainted and reflocked

from three to six times till the required relief was obtained. The author's patent embossed flocks were an extension of this process, carried to a further stage of development, and finally modelled in bas-relief by heated gun-metal dies under heavy pressure. Gilt paper consisted of two classes—those powdered with bronze and those treated with leaf-metal and lacquered. Leather paper was also stamped with a die after the pattern had been printed and the gilding had been applied.

MR. HARTE, an English architect, formulates the following principles: 1. That the ceiling being a flat surface, we should not seek to give it any other apparent form; therefore, all perspective, foreshortening, and representation of light and shade should be excluded. 2. That the result of any decoration depends more upon the color than on the form or ornament, and that color should take precedence of ornament. 3. That the ceiling, having no other structural purpose but a covering, allows for a freer and wider range of fancy in the decoration. 4. The use of figures or any pictorial representation whatever is not applicable. 5. That any scheme of decoration, other than a diaper or border treatment, should spring from the centre. 6. That the breaking up into panels, by mouldings or painted divisions, allows of more varied treatment in colors; and, lastly, that the most satisfactory decoration of the ceiling-flat as one panel—by other than hand-work—is that of a diaper terminating in a border with corners.

AMERICAN hard woods were but a few years since so plentiful and cheap that their merits were not fully appreciated. But now that they are becoming scarce and expensive they are beginning to be prized, and many instances can be cited where old hard wood furniture has been sold for many times its original cost. Of course the old style has something to do with it; but, after all, it is the material, the old mahogany, cherry, or oak, that is the real attraction. Reproductions of old-fashioned American pieces are made now from native hard woods in the same way as old-world furniture is so extensively copied.

MURAL DECORATION.

A FRESH instance of the unreliability of true fresco for decorative purposes in England, and of its absolute unfitness to stand the peculiar action of the London climate, has been lately afforded at the church of St. James-the-Less, Vauxhall Bridge Road. "Here," says The Artist, "a few years ago Mr. Watts, with that zealous striving after the nobler forms of art expression which has characterized his whole career, executed an important design in fresco. This painting, placed above the chancel arch, and consequently fully exposed to the evil influences of the heated and gas-polluted atmosphere, had so rapidly deteriorated that there was a short time ago but little of the original work discoverable even by the most careful observer. The whole design was shrouded in almost impenetrable darkness, the sooty accumulations during the comparatively brief period of its existence having sufficed to destroy it beyond any hope of restoration. Under these unhappy circumstances, and to save Mr. Watts's work from entire effacement, it was resolved to attempt its exact reproduction in glass mosaic, a decorative medium that has many advantages amid such surroundings and

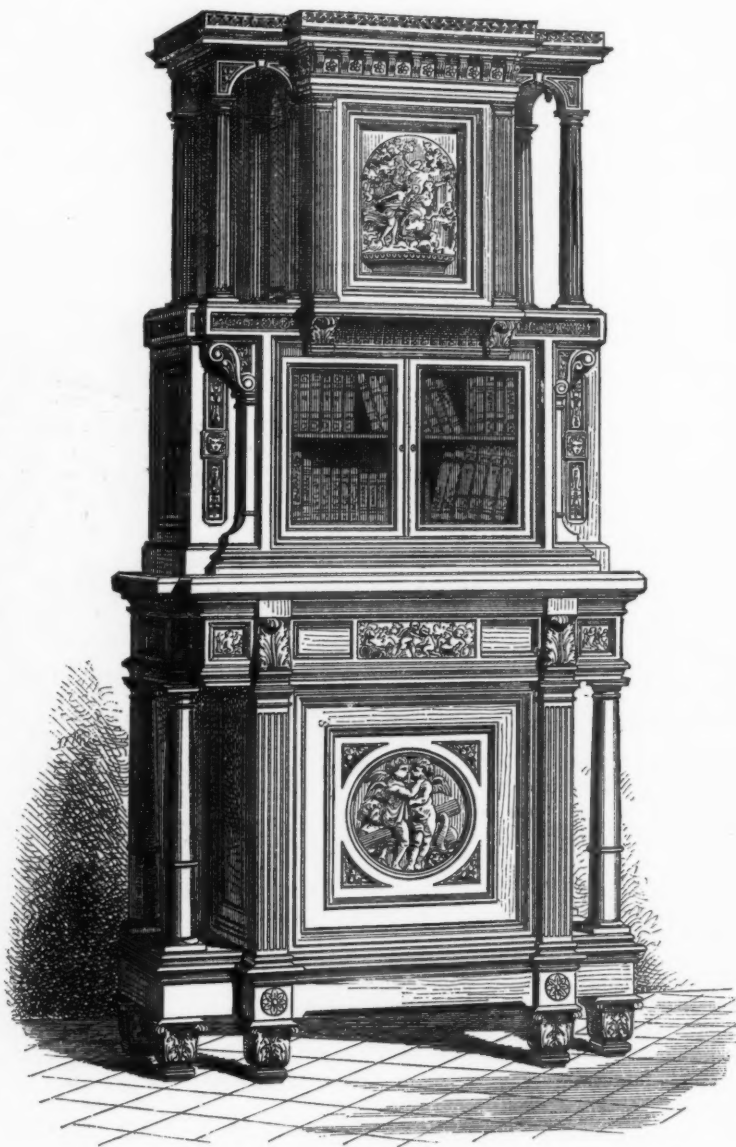
under such conditions as characterize the majority of the public buildings in London, and in our chief manufacturing towns. The fresco was accordingly carefully copied, under Mr. Watts's direction, by his pupil, Mr. Moore, and the drawing was entrusted to the Venice and Murano Company, to be by them transferred in this imperishable material to the wall on which the fast-fading fresco had been executed. Their share of the under-

all other and less reliable modes of pictorial expression. All have been tried, and with one exception have been found grievously wanting; this one exception is Mr. Gambier Parry's newly-invented process of spirit fresco, which has been employed by Sir Frederick Leighton in his two lunettes, 'The Arts of War' and 'The Arts of Peace,' in the South Kensington Museum, and also in his altar-piece in Lyndhurst Church. This last picture, which was executed some years ago, shows no sign of deterioration save in one corner, where moisture has penetrated the wall on which it is painted; but time alone will show whether the South Kensington lunettes will resist successfully the actively harmful influences of the London climate. Spirit fresco has over mosaic the undoubted advantage of greater range of tints and is susceptible of minuter finish and of more elaboration of surface. On these grounds it is of the two—if its power of endurance is beyond question—probably more suitable for decorative pictures of comparatively small scale, and which are viewed from but a short distance. For large wall surfaces, however, and for the filling of spaces far removed from the spectator's eye there can be no question of the superiority of mosaic over all other competitors. The range of tints is ample—some thousands are available—delicate gradations are actually possible, and the supreme advantages of unchangeable colors and of an imperishable surface are obtained. Moreover, a mosaic picture can be cleaned as easily and harmlessly as an ordinary window-pane, and this possibility is a point of some importance, when the most suitable form of decoration for buildings in every-day use has to be considered."

TAPESTRY, silk, damask, stamped leather, wicker-work, and many other materials are available for screens. One of the prettiest screens we have recently seen was a Japanese one of thorn twigs and split bamboo. The twigs were plaited into a likeness of the Japanese sacred mountain Fusi-yama, and the lighter colored bamboo represented the sky. One, a fire-screen, more suitable for an elegantly appointed room, was in Japanese partly cut velvet, with a polished and mottled bamboo frame. The single panel of velvet represented a mountain stream at night fringed by reeds, among which the wind was blowing and the rain beating. All was in tones of black and gray, and the picture was eminently calculated to enhance one's feeling of comfort by a suggestion of wild times out of doors. The price of this really artistic work was only ten dollars.

While near the fire, and upon the subject of Japanese art, let us describe an over-mantel cabinet which we saw recently. It was simply a neatly made pine box, with a shelf inside fastened by two big iron nails which had come out of a Japanese temple door, and were wrought into fir-cones. These served also for handles by which to lift the cabinet about. For doors there were three sliding panels of lattice-work ingeniously fastened by a catch, which could be locked and unlocked through the hole left for the sword-blade in an old iron sword-guard inserted in the middle panel. Instead of being filled with the customary useless bric-à-brac, this was stored with all the necessities for making and serving a social cup of tea. There was the hammered iron kettle, the teapot and cups of old Nankin, and the sugar-bowl of silver bronze, ready for use at a moment's notice, and just where they were required. An old lacquer tray stood on top, and rendered service, like the other things, on occasion.

There are plenty of rude Japanese netsukés in the market worth about fifty cents apiece, and obtainable for that with a little haggling. They would make capital adjuncts to a bell-rope instead of or along with the old-fashioned tassel, and would likewise be useful on window-curtain guards and in other similar situations. The netsuké is a small carving of wood or ivory, generally amusing, and with holes in it, through which a cord may pass.



BOOKCASE AND CABINET, DESIGNED BY M. SAUVREZY, PARIS.



CARVED BAND. FRENCH SIXTEENTH CENTURY WORK.

now we hear rumors that another great fresco by Mr. Watts, the 'School of Legislation,' in the hall of Lincoln's Inn, is far advanced toward obliteration, and a suggestion is being made that this work also should be saved from oblivion by timely reproduction in glass mosaic. In future we think artists who have entrusted to them the adornment of our public and private buildings will do wisely to abandon in favor of this material

THE ATELIER

STILL-LIFE PAINTING IN OILS.

III.—SALT-WATER FISH AND SHELL-FISH.



HAVING foraged o'er "the bosom of the deep" and along its shores, in search of supplies suitable for the artistic palette, I purpose now to vary our diet, even though it be at the risk of lowering our aristocratic taste, by invading old Neptune's realm.

First, however, we might as well cast a fly in some quiet crystal pool among the mountains, and capture a specimen or two of those speckled beauties so tempting to the artist's eye, as well as to the gourmet's palate. The speckled trout is, perhaps, the most delicate of all the finny tribe, as regards his external appearance as well as the delicious flavor of his flesh, and to serve him up successfully, on canvas, requires the skill of an experienced hand—the deftness and celerity of execution of a master. His exquisite color fades with surprising rapidity after he is taken from his native element; the flashing silver grows dim; the ruby spots lose their lustre. The only way to catch and preserve his brilliancy and freshness is to paint him at one sitting. As it is scarcely possible for the amateur to accomplish this feat, I will merely say to any one who is daring enough to attempt it, carry your painting equipment with you to the stream, and go to work as soon as your "catch" has ceased all motion, not forgetting to wet your subject well every few minutes, as thus will its freshness and brilliancy be much longer preserved than if allowed to dry.

The salmon should be treated in the same way. There are, however, several species of fish that retain their color much longer, and whose glowing hues are not so easily affected by the action of the atmosphere; notably those inhabiting salt water. For instance, the striped bass or rock fish, white perch, shad, mackerel, and pike, are all more hardy fish, and, with proper attention will last for hours without changing much for the worse. Yet even they should be painted at once. In order to effect this with greater ease and surety, a few drops of "siccatis de Courtray" added to a little nut oil, might be used with the colors. The siccatis being a powerful dryer, the color sets rapidly, and enables one to retouch without danger to the underlying tones.

The most effective and pictorial way of painting fish is to hang them up and paint them on an upright canvas. If the fish are of a small variety, say white perch

for instance, a string of four or five is a sufficient number; if of a larger size, such as shad or striped bass, measuring from eighteen to twenty-four inches, two or three would show more effectively than a greater number. Hang up a pair of shad, for example, by the hickory withe which unites them as they come from market. It is not necessary that they should be placed against a wall; they may be suspended from a hook or a projecting beam of wood represented in the upper part of the canvas. In fact, in the rendition of all bright, silvery fish, I think this the most effective way. The palette for shad would be white, black, raw umber, burnt Sienna, Vandyck brown, vermilion, Indian red, and yellow ochre. I should advise, as I have done before, that the canvas be prepared with a stain of warm gray some time before using, so that it may be perfectly dry. Make a correct outline of the fish with charcoal, and emphasize and correct with

in the gaping mouth, and have a wet sponge at hand which, ever and anon, I squeeze over my models, thus keeping their colors fresh and bright for a long time. The water, collecting in pools upon the table, if well rendered, will prove another attraction to the finished picture. Striped bass should be treated in the same manner as the above, with the exception that the stripes require somewhat different handling. I paint them after having completed the scales, taking a smallish flat brush, and with plenty of thin color of a warm brown tone, painting them with a careless, zig-zag touch; afterward breaking in along the edges lighter tints.

A very satisfactory fish to paint is the pike, on account of the richness and lasting quality of his color. The amateur need not get into a state of nervous anxiety through fear of want of time to finish. There is no necessity for undue haste. I have worked quietly and calmly for

seven hours at a stretch from a pair of these fish, and could perceive no material change in their color. The prevailing tone is composed of varied shades of yellow-green, broken with an irregular network of dark brown lines, which latter should be rendered with a pointed brush, tracing them over the completed under-painting. To heighten the effect and add variety to the picture, the introduction of a highly glazed, red-brown earthenware pipkin would prove valuable.

Almost every one has observed the beauty of the Spanish mackerel with which our Eastern markets abound; but the reader, perhaps, is not so familiar with a species of this fish frequently taken in our bays and inlets, which, in Baltimore, we call the bay mackerel. Very slender, and almost devoid of color, this



STILL-LIFE. FROM THE PAINTING BY COQUEREL.

a slender, pointed brush well filled with thin color. Paint in the shadows with a large, flat brush, well charged; then go over the lighter portions with almost a uniform tone of thin color, much lower and warmer than you see it in the natural object. The head should be painted with particular care; make every touch tell, so that you may not feel the necessity to retouch; in fact it should be painted at once. Now, if the "siccatis" has been used, it will be found that the silvery scales can be manipulated with ease, and without disturbing the under color, which may be left in those spots and spaces where the scales have been rubbed off; this breaks the monotony of the silver sheen, and adds to its brilliancy and effect. In painting the tails, the amateur must not fail to observe the rich gray-blue and deep lakey tones. I forgot to mention that an old table, or other support, should be placed beneath the fish, so that the tails and lower portion of the bodies may rest upon it, thus giving a graceful curve to the lines which otherwise would hang stiff and straight. I generally place a lump of ice

yet is one of the most fascinating of subjects for the still-life artist and the least difficult of all the finny tribe that I know of to paint. Black, white, and yellow are all the pigments needed to represent him well, the art being in the painter's knowledge of manipulation. He is a mere study in black and white, a knight-errant of the deep, completely sheathed in burnished steel.

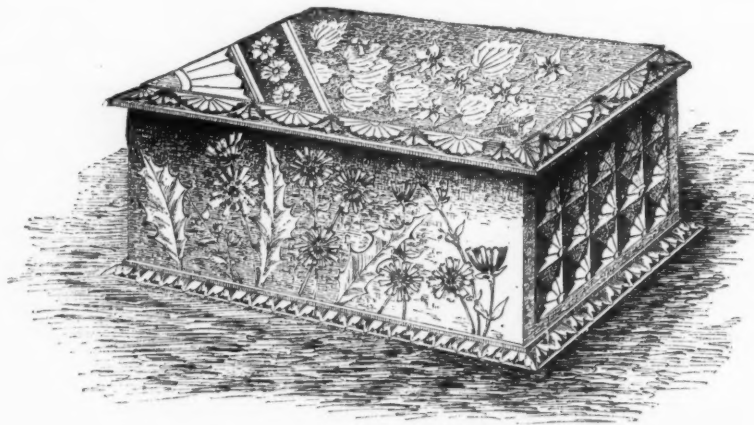
For glow and brilliancy, there is a fish called the golden carp which surpasses all others in our latitude. I think he belongs to fresh water, though I may be mistaken. He is the exact counterpart of the bay mackerel, in so far as he is encased in scale armor of flashing gold, with gills, fins, and tail of richest crimson.

The amateur in still-life will find, among other simple subjects, that freshly-smoked herring make effective pictures. Also fried eggs, with a few accessories, there being a variety of beautiful passages of color in both these subjects. Crabs and lobsters, especially the latter, are frequently chosen as models by the painter of still-life, and have been portrayed in every conceivable manner.

Almost anything in nature that is thoroughly well imitated holds a charm for the human eye, and commands a certain amount of interest; yet there are subjects unfitted for pictorial representation, and among these I should place the lobster and the crab. The old Dutch painters certainly loved to paint them, and were more successful in the rendition of these commonplace, uninteresting subjects than the painters of any other country. The fact would seem to imply, however, a low standard of æsthetic taste, such as induced them to hand down to us ribs of raw beef, plucked turkeys and chickens, boiled crabs and lobsters, and the like, so marvellously real that we desire to have them removed at once to the kitchen. They doubtless painted such subjects because they were popular. It has been the result of my observation that professional artists have as great a wish to make money as other people. They like to make it, and they like to spend it, and for this reason will, in the majority of cases, paint almost any subject, for a while, which takes with the public. Thus I was myself, I confess, some years ago led to essay the delineation of oysters and ale. Admitting the low grade of such a subject in the scale of æsthetic selection, it presents features of interest, at least to our people, superior to most of those referred to above as unworthy the study and skill of the artist.

The oyster possesses elements of beauty well worthy the regard and interest of the intelligent observer. There is a delicacy and refinement both of line and color, in fat, plump, raw oysters, and a tenderness which requires much study and a subtle touch to represent. They may be treated as follows: Select three or four of medium size, and rather round in shape; have the cartilage that attaches them to the upper or deepest half of the shell dexterously severed. Arrange your oysters on the flat lower shell, in as irregular and picturesque a manner as possible, upon a marble slab; [I find the gray-

Having outlined your subject, paint the shells around the oysters as expeditiously as possible, and then the oysters themselves. It will be found that they will preserve their color and plumpness for hours, if fat and healthy. This will give the artist all he can do at one sitting. Let him now remove the oysters from the shells, leaving the latter in their proper places. Next day paint the background and slab, and rub in the prevailing tone of the ale or beer; this will require a second painting when the glass is painted, which latter must be done after



CARVED WOOD CASKET. BY BENN PITMAN.

the background and surroundings are dry. To get certain tones in the ale will call for the use of a little light cadmium or chrome. To give intelligible directions as to just how each object should be manipulated would be impossible. This the amateur must discover by repeated trials and practice.

A. J. H. WAY.

It is well known that it is very difficult to remove the old varnish from a picture without injuring the delicate lines of the picture beneath. A process much in use in Eu-

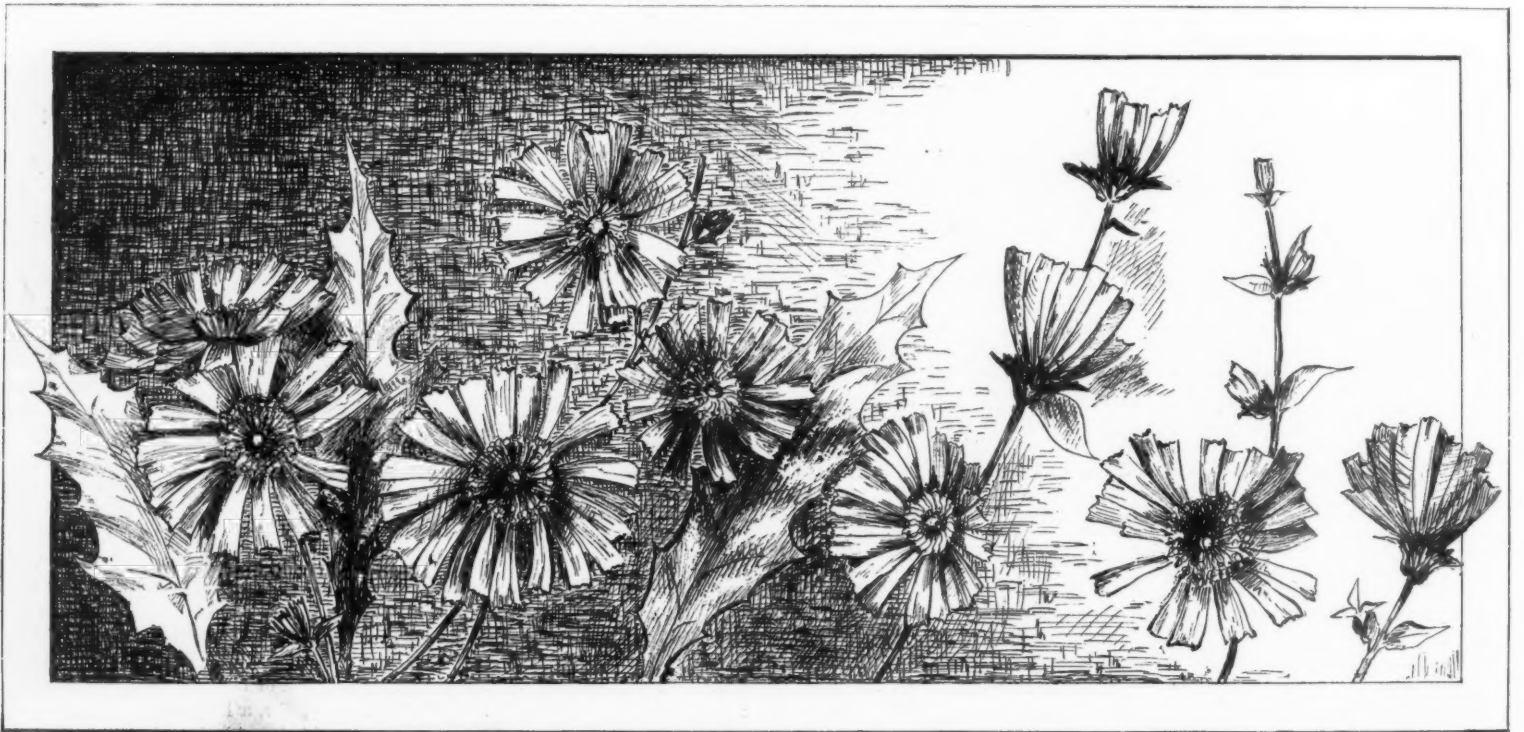
PRACTICAL WOOD-CARVING AND DESIGNING.

II.

HE is doing good service in the furtherance of decorative art who insists first, last, and always, on good construction. An art critic, in bestowing mild censure on some carving done by students of the Cincinnati Art Academy, said, "It showed some art, and a good deal of carpentry." For "carpentry" read "construction," and

I accept the criticism; for it conveys less of censure than a reminder of the important fact that (good) construction, whether in architecture or in making the simplest article of furniture, is an essential in decorative art. If the body is not well formed, no amount of drapery will make it beautiful. If decorative features are added to an ill-constructed piece of furniture, they appear as added defects. Those who purchase or have household articles made, should insist upon good material, good design, and good construction. Things of daily use, that constantly meet the eye, should convey no distrust; they should be honest, strong, and convenient, answering perfectly the end for which they were designed. Then, if possible, and not unless the preceding essentials are complied with, good decoration should be added to make the useful thing

beautiful. There should be economy of material, but no apparent niggardliness; the thing should seem and be strong, but need not be clumsy. It must look stable, but not stolid. If destined for light service it should be elegant and graceful, but must not be fragile. All these essentials may be complied with in a given article of furniture; yet it might fail to satisfy the critical eye, if the design, construction, and decoration did not show an exemplification of some recognized style, period, or school of design, or in some way show a simplification or an amplification, or an evident betterment, in some



CARVED WOOD PANEL (ACTUAL SIZE). SEE THE CASKET ABOVE, BY BENN PITMAN.

red, Tennessee variety the most effective for this purpose. Now remove the cup-like upper shells; place a goblet of ale or beer back, and a little to one side of the oysters; arrange two or three well-browned water-crackers, and an oyster-fork, in some convenient and proper position, and the composition of your little picture is complete. One or two of the empty half-shells might be placed in the background. My palette consists of white, yellow ochre, Naples yellow, burnt Sienna, raw umber, Vandyck brown, ivory black, and a little Indian red or vermilion.

rope of late consists in simply spreading a coating of copaiba balsam on the old painting, and then keeping it face downward over a dish of the same size filled with cold alcohol at an altitude of about three feet. The vapors of the liquid impart to the copaiba a degree of semifluidity, in which state it easily amalgamates with the varnish it covers. Thus the original brilliancy and transparency are regained without injuring the oil painting. After the picture has been hung up for two or three days, it looks as if it had been varnished afresh.

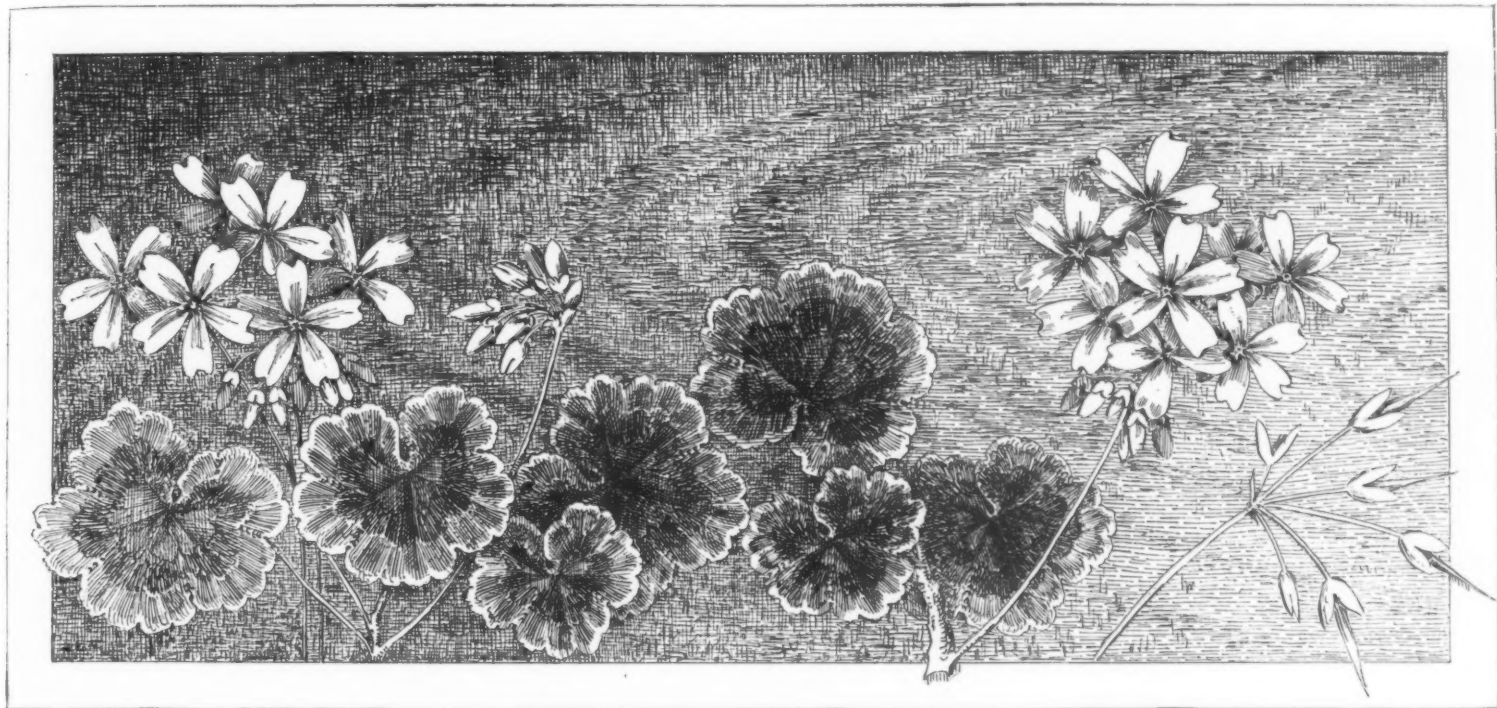
features, of the traditional style of construction or adornment selected for representation. This, of course, implies knowledge, in a general way, of preceding work of other people and periods, and that is just what the American amateur of to-day has to know, and then we should be untrue to our cosmopolitan nature if we did not, in Yankee fashion, do something better.

The learner need not, however, feel bewildered in his first efforts at designing, or selecting what, in a given case, might be appropriate, and even beautiful, if he

adopts the safe rule of confining his designs, for a time, at least, to *natural forms*. Egyptian, Greek, Roman, Saracenic, Celtic, Gothic, Renaissance, and other traditional forms of ornament, show sequence in development and are historically interesting; their study repays the eye by the constant recurrence of pleasant association, and when intelligently used are, according to our

and branches with leaves, blossoms, buds, berries, sometimes thorns, for *panel spaces*, are safe, simple, and effective material for decorative purposes. Blossoms or rosettes, in rows, form admirable lines of ornament, both vertical and horizontal. Leaves may be arranged in an upright or slanting position, side by side, to form horizontal lines of decoration; or, placed one under the other,

whether, for example, a line of pendent leaves should be used near to or at some distance from the ground, he will have mastered a very important element in decorative art. Learners should be cautioned against overdoing their decoration; they often crowd on their ornament as vain women their dress. Bright colors show to advantage when sparingly used and contrasted with dull

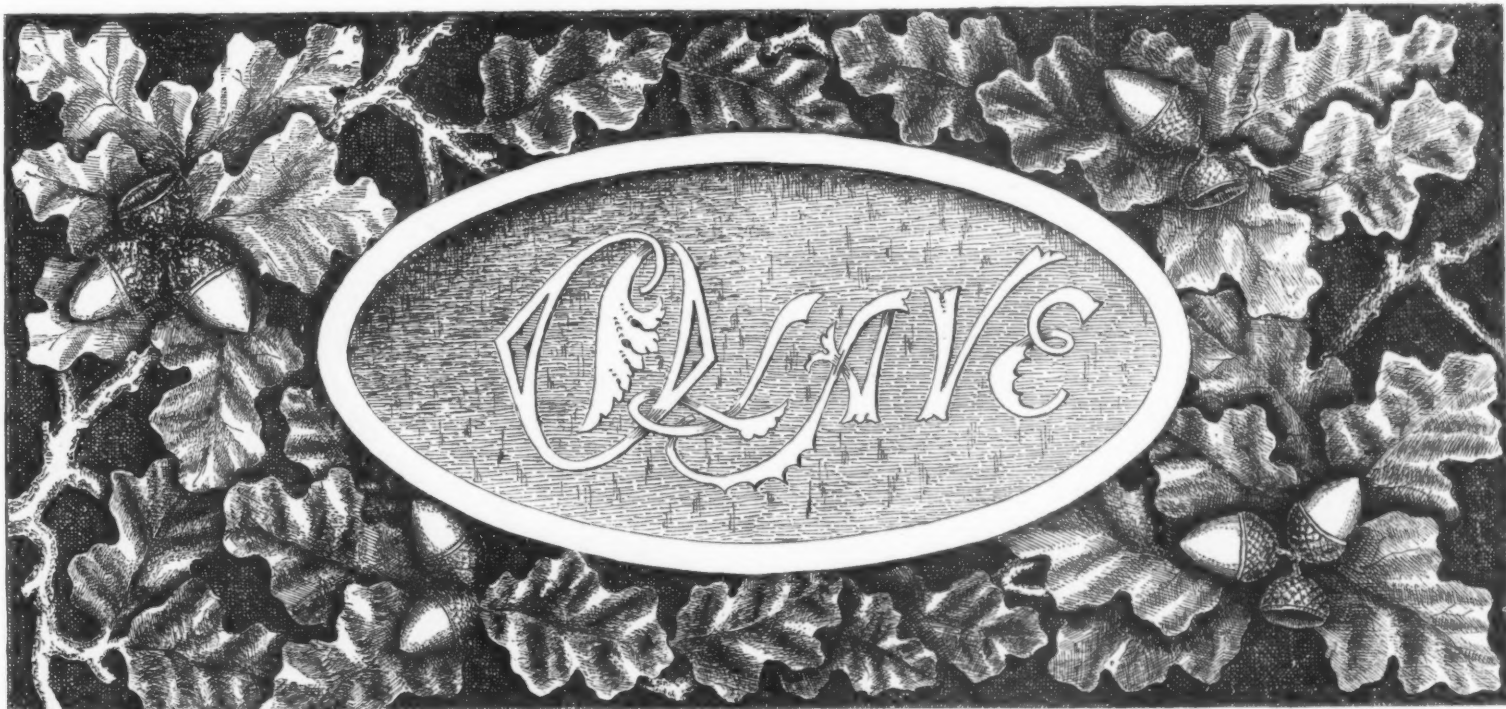


CARVED WOOD PANEL (ACTUAL SIZE), BY BENN PITMAN.

individual tastes and training, satisfactory and beautiful to the eye and mind. But when conventional forms are used by those who, not having made a study of art expression, are unconscious of their significance, their employment will be likely to present to the critical eye only pitiful and meaningless absurdities. Nothing can be

the upper slightly overlapping the one below, for vertical lines. Rosettes, circular, or conventionalized into squares, upright or diagonal, may be used in great variety for either horizontal or vertical lines of ornament, or may be made into *diaper*, for (subordinate) panel and all-over decoration, with or without an intervening fillet

tints; in like manner a line of decoration is emphasized by a contrasting line of repose—that is, a space left undecorated. The casket illustrations given herewith may seem an exception to this rule. The decoration here may not be overdone; first, because it is of the simplest kind, and a casket is an article to be handled, and held



CARVED WOOD PANEL (ACTUAL SIZE), BY BENN PITMAN.

much more censurable than an ignorant appropriation of traditional art forms. Art forms appeal to the eye as spoken words do to the ear. If they do not express something definite and appropriate, it is as foolish to use them as to speak words that convey no thought because they have no meaning.

Blossoms and leaves, for *lines* of ornament; sprays

or band. The designs presented in *The Art Amateur* amply illustrate this style of decoration. If the learner will spend a little time in making a variety of horizontal and vertical lines of ornament from natural forms, half an inch to two inches in width—using, of course, the simpler forms for narrow bands—and study how they may be most appropriately used as to position, direction, etc.,

near the eye; it is supposed to contain things of interest and value, and, therefore, a somewhat elaborate decoration is permissible which would be out of place in an article of furniture.

As to tools: There can be no question that much of the success that has attended the practice of wood-carving in the Cincinnati Art Academy, as well as in many



STUDY OF ORCHIDS AND STRELITZIA. BY VICTOR DANGON.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 75.)

other schools that have grown from the parent institute, has been due to the use, at first, of short tools, made specially for the students. This will be apparent when it is considered that the practice which the fingers and wrist of the right hand have received in using the pen and pencil qualifies a person to use engravers' tools; whereas the discipline of hands and arms, on which the professional carver relies for his skill, is not at first possessed, and can only be slowly acquired by the amateur. After a few months' practice in carving, the learner will be ambitious to try deep relief, say half an inch and over. For this long tools will be necessary. Till recently the American make of carving tools was inferior in temper to the best English make—that of Addis; it is, however, but fair to say that those of American make, by Buck Bros., are now equally good and much cheaper.

Sharp tools, properly ground and brought to the keenest edge, will only gradually grow into importance with the amateur carver. To most speedily acquire the happy knack of keeping tools in good condition—for only when tools are sharp is carving a delight—let him pay a carpenter, cabinet-maker, or, better still, a wood-carver, if one is within reach, for the instruction which will come of watching, on one or two occasions, while a set of tools are being sharpened.

BENN PITMAN.

THE LAMP VASE.

"KAPPA" furnishes the following directions for the treatment of the lamp vase shown herewith. Full-size drawings of the sunflowers are given in the supplement sheets. Make the centre of the flowers orange yellow, the petals light clear yellow, the outlines and shading brown green. Make the leaves deep green (brown green and emerald green), the veins of the under side of the leaves and small stems brown green and apple green, the large stems mostly brown green. The background is clouded red (orange red, red brown and black). The vase form illustrated, "Florence Vase" (ivory white ware), is a good one for use as a lamp, as it permits a good-sized burner. The design may, of course, be applied to other shapes, either for use as lamp or vase.

THE ROSE PLATE DESIGNS.

LA FRANCE ROSES form the design of the second plate of the set (see Plate 651). This delicate pink flower will look well placed directly on the ivory white of the china, or a pale green background will be effective. Moss green J. put on in a delicate wash, gives a yellow green tint, and for a blue green tint, mix a little deep blue green with grass green, and put this on in a pale wash. Erase all color from the china for the design. Use either "English rose" or light carmine for the flowers, and shade with the same. Keep the rolled-over tips of the petals in very pale color. Mix a little blue with grass green, and wash on this color in a medium tint for the calyxes. For the stems use grass green and a little mixing yellow with it, shading with brown green. For the cool greens of the leaves, mix a little blue with

grass green, shading with the same, and for warmer tones use mixing yellow with grass green, shading with brown green. Mix deep purple with grass green for gray shadows or lights, and outline all the foliage with brown green. Outline the roses with either carmine or English rose.

THE FISH-PLATE SERIES.

THE third of this set of six plates—which will be sup-



VASE. BY "KAPPA."

plemented by a design for a fish platter—is given among our supplement sheets. The larger weed is to be painted in grass green, the tips being of a mixture of grass green and mixing yellow, and shading with brown green. The smaller weed is of light carmine, tipped with grass green, shaded with carmine No. 2. For the fish, use for the backs bluish gray, the fins yellow, for mixing with gray lines. The eye is black, with yellow ring around it. Scratch out the light. For the mouth and under side of body, use a thin wash of carmine



PART OF THE DETAILS OF THE ABOVE.
(FOR FULL WORKING SIZE, SEE SUPPLEMENT PLATE 652.)

No. 1. If the entire plate is tinted, use apple green or grass green as a background. A pretty effect may be had by simply tinting the border and putting in the water lines in the same color.

A dirty yellow tint of the carmine after the firing indicates either that the temperature was too low or that the color was put on too thick. Should the temperature be too high the carmine will become lilac or violet.

PAINTING IN WATER-COLORS.

VIII.—TREATMENT (Continued).

IF you do not quite understand the handling of the brush, it may puzzle you to know how much water to use. Few beginners seem to rely on their own experience in this particular, but expect to gain from a teacher the "modus operandi" for every step they take. The truth is the number of drops of water to be taken up by the brush cannot be definitely stated. The qualities of paper differ so much, the size of the brush is an important consideration, and the style of painting—whether in broad, free washes, or careful, fine photographic touches—is another. Only one general rule can be given: Use enough water to flow evenly over the surface to be covered. Use enough color at the first stroke to give the tone desired. In most cases this must be deepened somewhat after the painting is perfectly dry.

Water-color painting is more transparent, more forcible, when not worked up with repeated washes.

Use as large a brush as you can conveniently work with. If you do this you will not need to repeat the washes, for the simple reason that you can take up more color at one time. Keep two glasses of water at your side—one to wash the brush in, the other to wet the brush for the paint. All teachers will not so advise you. Many, especially those who work in landscape, seem rather to prefer to use a glass of water darkened with every color on the palette, and the palette itself in a muddy condition. This may do for those thoroughly

conversant with the art, but for the young student it would be worse than perplexing—it would be ruinous. The clearer and more delicate the tints in flower-painting the more satisfactory the result.

In painting a group there will be more or less flowers or leaves of the same tint; it is well enough to paint all these while the brush is charged with that particular color, leaving the finishing up or final touches on the whole group to be done at the same time. Some will say put on the darkest tones of the picture in the first strokes,

leaving the high lights for the last; others say put in the high lights first. There is only one thing to recommend the latter method, which is this: When the lightest tint of color is put upon a petal or leaf the whole surface of that particular leaf will become saturated with the water used, and, of course, with the color, so that the darker shading when added will blend insensibly with the light tint, and the gradation will be good without an effort. If this darker shade runs too much into the light part use a bit of blotting-paper to absorb it. I advise beginners to try both methods, and

continue to work in whichever is the more satisfactory.

There is one material used in water-color painting which is of more importance than even the colors, and that is the paper. Take it as a rule in all cases that you never will satisfy yourself by working on American paper. I have had numbers of samples of paper sent to me for examination (some where the surface of Whatman's paper was studiously copied), and, though the appearance was faultless, my very brush seemed to know the difference and

refused to give results I hoped for. The English water-color paper, even down to the thinner varieties, is incomparably superior to anything that is sold.

IX.—LANDSCAPE.

One can readily understand that the painting of a landscape in water-colors involves considerable knowledge in drawing. You cannot dab a green spot for a tree on your paper, a purple-gray prominence for a mountain, without some idea as to their relative position. So, once for all, if you cannot draw, do not try to paint out-of-doors. Your teacher may kindly (?) sketch the view roughly for you, and you may color it; but you know, and he knows, the picture is not yours, but his. And how can you succeed at all unless he is at your side? Do not be guilty of this shamming.

Learn to draw. Learn to draw the objects on the table, in the room, from the window, and the drawing out-of-doors will follow easily and as a matter of course.

So I will say you have chosen your point, your pad is on your knee, your brushes and colors in hand, the cup of water at your side. There are two methods of proceeding—you may begin with the background or sky, or you may begin with the foreground. Sometimes, for reasons, it is best to take one, sometimes the other. When you thoroughly understand your colors it does not matter which you choose. The English method is to begin with the background or distance, and work forward, putting a faint wash over the whole in the appropriate colors, and with two other washes completing the work. You have seen examples of this in the English water-color books.

In this country this method is but little used, and it is safe to say that the crispest, most transparent landscapes by our native artists are painted on very different principles.

You have been waiting: Let us begin. It will be with the sky. I cannot tell what the day may be that you have chosen; it may be a dull day, without a tinge of blue in the sky; it may be a cloudless day, and all blue. But whatever sort of day it is, suit your wash of color over the sky to the color of the sky. If you have handled your colors at all, you will know that light red, cobalt or new blue, and yellow ochre, will give you a gray sky, and that sky blue is not cobalt used clear, or new blue, or ultramarine. Celeste blue comes nearest, but even that requires, as all the blues do, a little yellow added to soften it. If it is a blue sky do not paint it blue in one tint from the top of your paper to the edge of the horizon. You will notice the hue is much lighter in tone, perhaps, at some hours of the day, certainly on a clear day lighter, even to yellowness, on the horizon. Use the color, modified clearer, deeper at the top of your picture, and without adding more color add a good deal more water, and that will soften it to the horizon. Allow the color to run over into the mountains or trees that may bound the horizon. Now wait a moment for the paper to dry whether there are mountains or trees next the horizon, in either case you may safely use crimson lake (or light red is better), new blue, and yellow ochre or raw Sienna, using more of one color than of the others, and thus realizing another color than a gray, for you already know that a combination of these colors will make a gray. You do not need a gray on the mountains or on the trees, and yet it is in substance a gray. It may be a green gray, or a purple gray, or a blue gray, or a yellow gray. Choose which is best, and, beginning at the base of the object, work upward toward the sky; if the paper is moist, as it should be, there will be no harsh line of color, and therein will lie the charm. If you can put on this tint as deep as required, your work will be all the better for it. Proceed, then, with the trees, or slope, or houses, and finally down to the foreground. After the sky and distance are painted use the colors comparatively dry in the rest of the drawing, except, perhaps, with the immediate foreground. As that should be as simple as possible, a wash of color may, perhaps, be enough.

It is impossible to give more than a schedule of colors for trees, there is such a variety of tones. If you make your greens without the foundation colors of Hooker's greens or terre verte, or sap green, put upon the palette Antwerp blue, new blue, yellow ochre, raw Sienna, burnt Sienna, Indian yellow, and lemon yellow, or gamboge and brown madder. Mix all the yellows separately with all the blues, and choose the best. Do not make a sharp, bright green; rather follow the olive tints. If you could paint out-of-doors in late September or early October you would understand what I mean.

Paint a corn-field after the corn is stacked, not as many-hued as you will see it, but simply, without much detail, and the soft, mellow tones will insensibly come to you.

Do not paint many houses, at least not new ones. Old stone houses are the painter's delight. The grays, both cold and warm, with the browns, are used largely for these. Do not forget the dashes of light red or Indian red under the edges of the roofs and window-sills.

L. STEELE KELLOGG.

(To be continued.)

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

THE TRANSFERROTYPE PAPER.—It would seem that there is no end to the novelties and new applications in photography. It is scarcely a month since Dr. Piffard introduced his flash light, which was so promptly accepted by the fraternity that magnesium, which was in the market at about thirty-five cents an ounce, within ten days was "cornered," and we were glad to purchase it at a dollar. There is, however, a good supply now at the normal rates, and every amateur, no doubt, has arranged for his evening seance! Now comes another wonderful novelty in Eastman's Transferotype Paper, a name a little too literal to be euphonious. It is for the purpose of transferring the photographic image after development to any substance known, whether it be metal, glass, wood, canvas or china. Its adaptability is wonderful. Contact or enlarged prints are made upon this paper in precisely the same manner as upon the well-known "permanent bromide paper"—the same emulsion being used for both. When fixed and washed, the print is laid face down upon the object to which it is desired to transfer the picture; after drying, under pressure, the paper is removed by the application of hot water, leaving the print upon the object where it was dried. The operation is easy and certain, and the results surpassingly beautiful. By this process, opal, window and lantern transparencies can be made with less trouble and cost than by any other method. One of the multitudinous applications of this process will be the transferring of pictures to canvas and plaques, so that the amateur artist can color or paint them as he may desire. The film is so thin and yet so permanent that I think it will be perfectly safe to paint upon. Mr. Eastman publishes full directions for the working of the process. The business announcement of the Eastman Co. will be found in its proper place.

HYDROKINONE DEVELOPER.—Mr. John Carbutt, of Philadelphia, one of the most progressive and scientific photographers in the country, promptly experimented in the Piffard light and the new developer, and sends out the following formula for transparencies and photo-engravers' negatives:

No. 1.—Soda carbonate, 400 grains; water, 8 ounces. No. 2.—Hydrokinone, 60 grains; soda sulphite, 480 grains; water, 8 ounces. Developer.—No. 1, 2 drachms; No. 2, 4 drachms; water, 2 ounces. One or two drops ten per cent solution of bromide of potassium. He recommends the above developer for lantern slide transparencies, and the making of very intense negatives from black and white drawings or engravings, for photo-engravers' use. Of course it is understood that intensity is imparted by longer development.

PORTABLE COMPRESSED GAS.—Mr. T. C. Hepworth, a distinguished London scientist, writes concerning the recent introduction of steel cylinders for compressed gases instead of the very bulky iron ones previously in use. The innovation is one which photographers, lecturers and all who are interested in the lime-light will welcome. Mr. Hepworth had four lectures to deliver recently in as many different towns. Instead of having oxygen to make in each place for his lime-light illustrations, he carried a bottle holding forty feet of gas, compressed into a steel bottle thirty inches long and five inches in diameter. The initial pressure is about 500 pounds on the square inch, but as the bottles are tested up to 4000 pounds, there is little risk of accident. The oxygen is obtained direct from the atmosphere. Hitherto potassic-chlorate has been almost the sole source of the oxygen used for experimental and other purposes.

GUNPOWDER PICTURES.—A well-known photographer recently wishing to make some instantaneous pictures at night, and not having any gun-cotton at hand, exposed two plates on a group of friends, using as an illuminant in each case a few grains of gunpowder and about fifteen grains of powdered magnesium. The results, so far as exposure was concerned, were very good, and plainly demonstrated that by the aid of reflectors extremely successful portraits may be taken at night in an ordinary room. The objection, however, to gunpowder is that it gives off smoke, an inconvenience which does not attend the use of gun-cotton.

THE FLASH LIGHT.—I have found it necessary to increase the quantities of both gun-cotton and magnesium in order to get sufficient light for a rectilinear lens or for a portrait lens, stopped down to insure sharpness in a group or large room. I now use from seven to ten grains of gun-cotton well loosened up, and fifteen to twenty grains of the magnesium powder. For single figures and portrait lens with ordinary stop the original formula is sufficient—say, five grains of cotton and ten of the magnesium powder.

PROPOSED CHANGE OF NAME.—A proposal has been made by some of the officers of the Society of Amateur Photographers of New York to change the name to the "New York Camera Club." The change will be a welcome one, for the present title is not only a long one, difficult to remember, but inconsistent with the fact that some professionals are leading spirits in the society.

A PHOTO-DAMASCENE PROCESS.—The Rev. Dr. Goodwin, of Newark, has long been one of the leading amateurs of America, and has made several inventions in the line of the art which have been patented and gone into practical use. He has now invented a process for etching upon silver, gold, or, in fact, any metal, the most elaborate designs. The covers of a valuable book, the sides of which were silver plates, had been photo-engraved and the etched lines filled with enamel, producing the most exquisite damascene effect. The doctor informs me that he can apply his process to rounded surfaces, such as vases, pitchers, or goblets. Of course, if such pictures can be made at all by photography, it is just as practicable to make the most elaborate design as those which are simple. Some three or four years ago I made some charming pictures on copper, which were used at the time for making transfers on biscuit ware, and which afterward were burned in. My results were on flat plates, and, of course, were in intaglio. The transfers were made by filling the lines with mineral colors and then taking impressions on soft paper on a copper plate press in the usual manner. The fresh impressions were then applied to the biscuit, and "offsets" were made. The paper being removed, the pictures or designs remained on the ware, which was then fired.

LADIES IN DOUBT AS TO HOW TO DRESS FOR A PHOTOGRAPHIC PICTURE would do well to bear in mind the following facts: Dark brown, dark green, maroon, and plain black materials, without gloss, will take a rich black color. Silks of the same color will take considerably lighter. Snuff-brown, dark leather, dark drab, scarlet, cherry, dark orange, crimson, and slate will take a very rich drab color. Violet, blue, purple, pink, and magenta all take very light, and should not be used in dressing for a photographic sitting. The hair should not be very wet or glossy.

PHOTOGRAPHS OF THE MOON.—It is, I think, some fifteen years since Mr. Louis M. Rutherford, of New York, made a series of negatives of the moon, which were so excellent that the Berlin Academy of Sciences bestowed upon the distinguished scientist and amateur photographer a grand medal of honor. He was not only skilful but fortunate, as he succeeded in making a stereoscopic picture of the moon, which could only be accomplished by securing upon a certain date or period after the first was made a precisely similar negative of the moon at a slightly different inclination. The slightest cloud or haze would have lost him the much-coveted result. The stereoscopic prints from the negatives gave a wonderfully realistic effect—the moon looking as in nature, like a great sphere floating in air. The negatives were so sharp and distinct that they were enlarged to about twenty inches with excellent effect. The original image received on the photographic plate did not much exceed one inch in diameter, and at that time the plates were so slow that the use of an amplifier was impracticable—in fact, it was considered a marvel that the plate could be preserved in a wet condition during the several minutes' exposure necessary. It was before the days of instantaneous bromide plates. The most important results since then are reported to have been accomplished by Mr. Henry C. Maine, associate editor of the Rochester (N. Y.) Democrat and Chronicle, an enthusiastic amateur astronomer. He has recently produced some photographs of the moon of great excellence. The instrument used was a silver on glass reflecting telescope of thirteen inches aperture and seventy-eight inches focal length, of his own construction. The image of the moon at the principal focus is about three quarters of an inch in diameter, but in the latest photographs this image is enlarged to about one three quarters inches diameter by means of an amplifier or Barlow lens. A negative image is in this way secured directly of the above dimensions. The brilliancy of the focal image is so great that drop shutter exposures are possible, producing negatives very sharp and well defined. Contact and enlarged paper prints of these negatives showed a surprising amount of detail in the pictures. The enlargements were fifteen inches in diameter. The moon was represented at about the first quarter and full phase.

DEAD BLACK FOR LENS TUBES.—Triturate lamp-black with thin starch either in a mortar or on a piece of glass with a knife, thinning with water to the desired consistency. Mr. F. York says this is a capital and cheap substitute for Indian ink for blocking out or writing on cardboard and stencilling. I have found that lampblack triturated with very thin spirit varnish answered admirably for the same thing.

COLOR SENSITIVE PLATES.—I had a severe but successful test of the color sensitive plates recently. I had to copy a magnificent set of the "Liber Studiorum" of Turner—etchings, printed deeply on yellow India paper in a warm brown ink, and, of course, old. All efforts to secure satisfactory negatives by the wet process or by the ordinary dry plate were futile. With the eosin plates, however, a series of very successful negatives was finally secured. I therefore suggest the use of eosin plates to those who, in future, may have to make copies of old yellow engravings and manuscripts.

LIGHTING UP DARK CORNERS.—An experienced photographer says that he has succeeded in brightening up the dark corners of a room by means of kerosene lamps so placed as to be concealed from the view of the lens; and these lamps, conforming to the other lighting, brighten up the darker parts with great advantage to the picture. He says that, when possible, the camera should be set to at least one third of the height of the room to be photographed.

PROGRESS BACKWARD.—The twenty-five-year-old Shaw patent sliding plate holder has been reinvented in England, and a camera which enables the operator to make a picture first on one end or half of a plate and then is closed and moved till the other end is in position for another picture. As each picture should be carefully developed by itself, or at least, be so that it could be retarded or "moved on," the return to old ways is not an advantage, to say nothing of the want of novelty.

THE NEEDLE

EMBROIDERY IN AMERICA.

II.—MRS. WHEELER TELLS HOW ONE MAY BECOME AN ARTIST WITH THE NEEDLE.



AMERICAN school of embroidery is not a vague term, Mrs. Wheeler; but how must the beginner who wants to join approach it? Not by the ordinary methods, we know."

"Any one who wants to study embroidery with a view to becoming an artist—and we may say of the new school, that it is nothing if not artistic—should begin by the study of drawing and water-color painting."

"This drawing should be—?"

"Of plant forms from nature. There can be no groundwork for good original embroidery without a thorough knowledge of plant forms. This study should be attended by as close observation of effects in light, shade and color as if our student intended to become a painter. She will find afterward that all this study and memoranda are perfectly applicable to work in textiles and to the effects it is desired to produce in embroidery."

"With these independent investigations and mastery of plant forms should go a course of reading of the art of different periods as applied to hangings."

This is important. The want of knowledge of what has been done and approved, the confusion of individual characteristics, manner and styles is painfully evident in a great deal of art work, not confined entirely to embroidery, which otherwise has undoubted technical merits."

"This study would not check in any way tendencies toward originality?"

"By no means. It would keep originality sane and wholesome. I would go farther. The student should go back to the old painters and find out how they used plant forms. Raphael's cartoons for tapestry and his work in the loggia of the Vatican, for example, should be carefully studied in order to see how thoroughly and beautifully these forms can be applied in borders, which is their most natural place in decoration."

"I should think this preliminary work might prove so fascinating that it would never end."

"It will never end, but it will cease to be preliminary. Without it one cannot embroider intelligently—there can be no intelligent choice of subjects, no opportunity for the display of thought or feeling. I don't mean to say one can't do beautiful work by copying approved forms in monochrome, but that without this knowledge one can never rise above mechanical art. The reason there is so much inferior embroidery is because people

will undertake original work without the proper preparation. How little attention is paid to preparation of any sort, my mail from all parts of the country constantly

"I would say: Study the elementary principles of decorative art; copy approved forms in monochrome—in fact, equip yourselves thoroughly as you would for any other artistic calling. I would add: Confine yourself to conventional designs until you can use natural forms like an artist."

"Ah, there's the trouble!"

"Yes; for ninety-nine times out of a hundred you cannot use natural forms as you find them. The hundredth time may be an inspiration. It is your art training that cultivates your judgment, enables you to see how certain objects will be in relation to each other, and furnishes you with the ability for selection."

"Now, we will suppose the student of embroidery has carefully followed your advice as to preliminary training. She has the literature of textile art, she has studied the old painters and has her portfolio of studies in color of plant forms. Shall she now take lessons in stitches?"

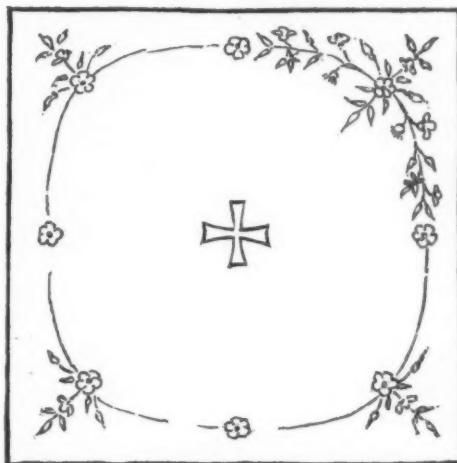
"She will not even think of stitches when she begins to embroider. The best embroiderers I have ever known had only art training—Miss Caroline Townsend, for example, whose work gains her such an enviable reputation. In her large flower portières she had great patches of stocking darning used to indicate changes of color. It is not of stitches the artist embroiderer thinks, but of effects. Cat stitch, bone stitch, chain stitch—it matters not; each, any—all are used where they may be necessary. To such a worker the needle expresses for her just as the pencil or brush expresses for another. She sees effects through the processes of the needle. I remember a happy expression of Mr. Louis Tiffany concerning a young woman with a fine feeling for embroidery, who wished to become a painter. She wanted to enter a life class. Mr. Tiffany said: 'I am so sorry; for she seemed to think in crewels.' So the good embroiderer will simply think in threads and textiles, instead of in paints and canvas."

"How, then, would you begin to embroider?"

"I would begin on something important enough to allow of putting into practice the principles that had been learned. I will tell you what we did after the girls in our class-rooms had gone through the prescribed course of art training. A large table-cover of gray linen was taken as the groundwork for the use of natural forms with the needle. On this disks were outlined singly and in twos and threes. These furnished the best method for using a variety of colors and forms. If we had used but a single plant form we would have proceeded in another way. But disks give similarity in the larger forms, while the ornament within affords infinite variety. The motives selected were clover, daisies, buttercups and violets, and with them, butterflies, bees, and other insect forms naturally attendant on them. These were copied with all the freshness and vivacity which we find in nature."

"In color?"

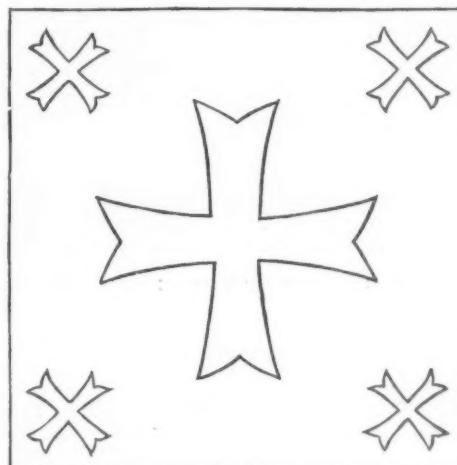
"Yes; lilacs, golds, greens, reds, blues, just as we found them in the fields. But this variety of color was harmonized by the large surface of gray, which gave the general color. Thus both in drawing and color we had in effect



CHALICE VEIL. BY SARAH WYNFIELD RHODES.

(FOR FULL-SIZED DETAILS, SEE SUPPLEMENT PLATE 65c).

bears witness. Day after day I get letters from girls wanting to come to New York. Here is one who writes: 'I can paint on plush and china, and would like to do



PALL. SIX INCHES SQUARE. (SEE PAGE 72.)

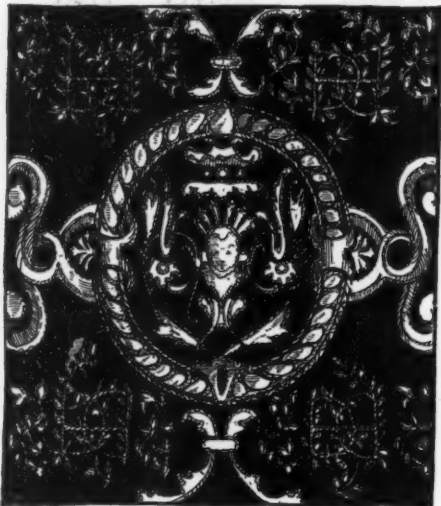
decorative interiors.' The seriousness of the work they would undertake does not seem to trouble them at all."

"How would you advise such correspondents?"



EMBROIDERED VALANCE OF THE STATE BED OF HENRI II. OF FRANCE, THE DETAILS OF WHICH ARE SHOWN ON THE OPPOSITE PAGE.

a conventional piece of decoration, yet with a large variety of natural forms. It is some such experimental work as this—say, on linen—that I would suggest to the



DETAIL OF HENRI II. BED VALANCE.

At the four corners is the foliated cypher of the King and Diana of Poitiers.

novice. I would add that thorough art knowledge is necessary to enable one to judge what surfaces to bring together in embroidery. For example, nothing is more in-

THE embroidered valance of the state bed of Henri Deux, illustrated on the opposite page, is very characteristic of the period. The work, it will be observed, is chiefly in appliqué, affording contrast of textures as well as of harmonious combinations of color. The embroidered squares are a fifth of the actual size. They consist of pieces of taffeta of light and delicate shades, cut out according to the drawing, and applied to a black velvet ground by means of a double binding of silver gilt twist with colored silk threads. The white and pale yellow parts are edged with bright yellow; the pink with deep red; the light blue with dark blue. The flesh tints are obtained in silk by plumetis stitch.

CHURCH EMBROIDERY.

CHALICE VEIL AND PALL.

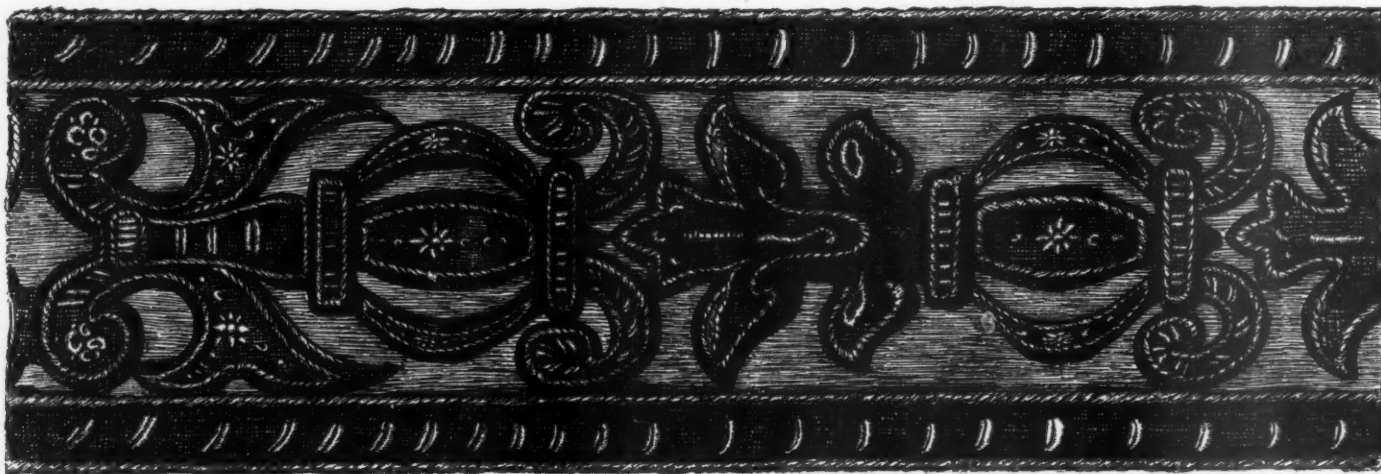
THE illustrations for church embroidery given this month include a chalice veil, intended to be worked on a plain ribbed silk or gros grain of a creamy tone. The design is a somewhat conventionalized treatment of the Rose of Sharon, and care should be taken in the choice of color and of the methods of working to keep up this treatment and to avoid any naturalistic shading or imitation of nature. The detail of the rose leaf will show that the stitches are intended to be taken, as in ordinary stem or filling stitch, from the rose to the tip of the leaf, only working a serrated edge, as has been formerly described, by reversing the stitch after reaching the point, in working down the second or left side of the leaf. Only one tone of color should be used in each leaf, so as to keep it flat, and it might be veined afterward

dark to light, and those in the centre of each side from light to dark, the satin edge being in each case of course the extreme tint; radiating veins should now be put in



DETAIL OF THE BED VALANCE ILLUSTRATED BELOW.

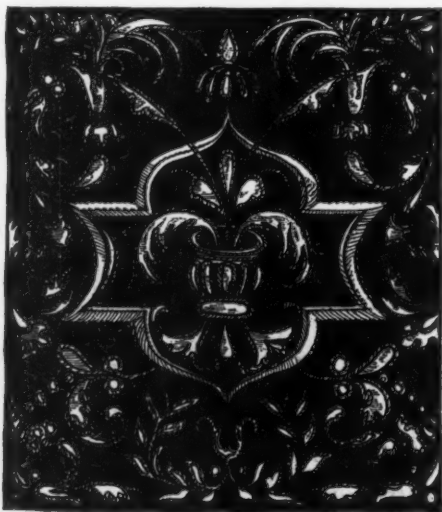
of gold thread not too thin. Real gold passing ought to be used, as it can be threaded through the needle, and carried through to the back. It should be unnecessary



THE VERTICAL DIVIDING BAND (FULL SIZE) OF THE EMBROIDERED HENRI II. BED VALANCE ILLUSTRATED ON THE OPPOSITE PAGE.

Black velvet appliqué on a ground of cherry-red satin. The raised embroidery is executed with twisted silver gilt cord, sewn down with colored silk thread.

appropriate than silk embroidery on felt—the rough surface of the felt cheapens the silken surface. In hard spun and woven linen there is no such inappropriateness,



DETAIL OF HENRI II. BED VALANCE. (SEE OPPOSITE PAGE.)

the linen even throwing into greater beauty the silk and satin embroidered surfaces." M. G. HUMPHREYS.

with a fine Japanese gold thread or with a thick stem stitch of darker silk worked over the finished leaf. Variety may be made in working the different leaves, and the stem running through the design might be worked either wholly in gold thread or in the darkest shade of silk used. The greens selected should be sober in tone, inclining to gray, but by no means monotonous. It will be best, as always recommended, to select all the coloring to be used before a stitch is put in, laying the silks and the gold upon the work, and deciding at once upon the relative quantities of each to be used. A little bright green may be introduced to lighten the general effect, and a good plan is to work in the brighter leaves first all over the design, and then tone them down with the more neutral leaves. It will be noticed that one detached rose occurs on each of the four sides in the centre. This should be worked first, or at least the tint to be used decided on, and the full-blown flower in each corner arranged so as to relieve it by some kind of contrast. The half flowers and buds may then be worked in with intermediate tones. Considerable varieties of pink tints may be used in these roses, ranging from a tolerably bright rose to an apricot, but they must be selected first, and not left to chance after the work has been begun.

The outside edge of the rose is to be worked either actually in satin stitch or in the finest kind of laid work, the threads lying together with the greatest evenness and satiny effect; the petals themselves should be worked in what has been formerly described as Japanese satin stitch, and shaded. Thus the corner flowers might shade from

to say that the thread is not taken back each time to the centre of the petal, but the needle is brought out a little higher or lower than the preceding stitch, so as not to



DETAIL OF HENRI II. BED VALANCE. (SEE OPPOSITE PAGE.)

involve the waste of more material on the back of the embroidery than is absolutely necessary.

Finally the centres of the roses should be worked with French knots of gold passing, if it can be afforded, or of thick gold-colored silk, if the worker is limited in cost. The spent rose calyxes should be worked with a gray green silk, and the seeds put in with French knots and single stitches of gold or silk. The cross in the centre of the chalice veil is intended to be worked in one of the diaper stitches fully described in past numbers of the magazine. Gold thread is to be laid down from end to end of the cross, and stitched down either in straight lines, as shown in the detail (see supplement Plate 656), or in waved or zigzagged lines, which must be previously marked out on the silk ground, with red silk. It will add very much to the richness of the cross, though somewhat also to the difficulty of working it well, if the lines of gold thread are interlaced or woven in the centre



EMBROIDERED HANGING FROM THE CASTELLAZZO BED.

where they cross each other. To do this, it would be necessary to work the cross with passing, taking the needle through the ground at each end of the cross and leaving it over and under the threads already laid down when the worker comes to the two last branches. This will form a square of a kind of basket stitch in the centre, and will look very rich. After the gold thread has been stitched down in a diaper pattern with silk, it must be finished off either by working a thick line of stem stitch all round it, as shown in the detail, or by putting a couched line of narrow red silk chenille. The plain crosses on the pall and on the veil may be worked exactly to correspond with that in the centre of the chalice veil, or they may be worked in brick stitch, which has been previously described. It will, perhaps, have a richer effect if a different treatment is used for the large cross in the centre of the veil—that is to say, if it is worked in brick stitch, using three threads of gold for each brick, and edged with a dark red chenille or cord, while the smaller crosses in the corners are worked in the manner indicated for the chalice veil.

In any case, the gold work will need to be pasted, using the finger to rub in shoemaker's paste, so as to fasten the ends of the gold and keep the cross steady.

It will probably be found best to back the silk with a thin lining before beginning the gold work, to keep it more firm, and to enable it to bear the weight of the embroidery. The embroidery of the chalice veil, if pasted at all, should have as little as possible applied, and that only to the back of the work—not smeared over the silk. After it is taken out of the frame, a thin interlining should be very carefully tacked in and a substantial silk lining tacked over that. The latter must be neatly turn-

ed in over the interlining and sewn to the edge of the embroidered veil. It may afterward be edged with a very fine cord either of red or of cream white, or even of gold.

The old Italian chalice veils are often very brilliant in color, and red or pink silk is used to line them. This may be left to the taste of the worker, but a lining of cream silk is certainly the most chaste.

In making up the the pall, a piece of cardboard must be cut six inches square, and the silk stretched over it, seeing that the embroidered cross is exactly in the centre. The silk may be caught at the back by long stitches, and a piece of thin interlining placed under the lining silk will prevent these threads from marking it. The lining and upper silk must then be sewn over together and finished with a narrow gold cord or thread. The

veil may be finished in the same manner as the chalice veil.

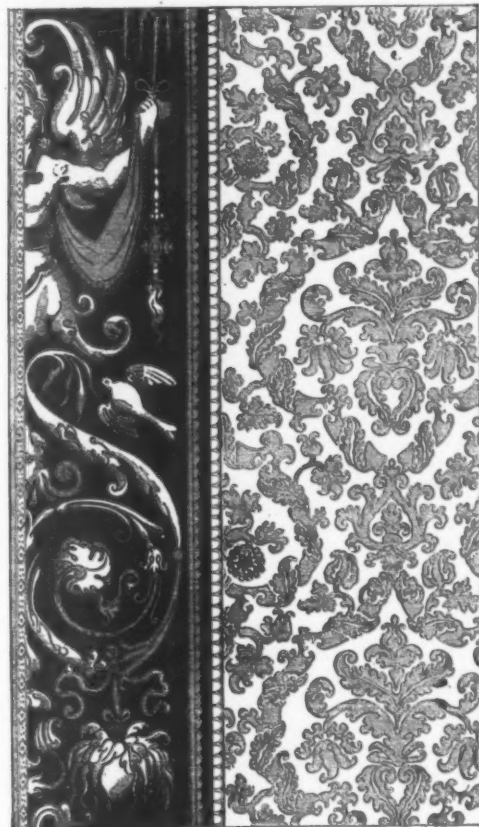
Many of the ancient chalice veils are edged with gold or silver lace, and there seems to be no reason why this should not be still done where expense is no object; or where it is impossible to obtain a good metal lace, the chal-

ice veil after it is made up may be edged with a really good thread lace, and a little fine gold passing introduced either in the form of little tassels sewn on at intervals, as we often see in old laces, or the design may be outlined or picked out by running the gold thread in and out with a needle.

L. HIGGIN.

THE double triangle and the X and P are suitable symbols for a book-marker for a Bible or Prayer-book. For the large Altar-books, a yard—not including fringe—is the ordinary length of the marker. This makes what might be called a double-marker, as it is capable of being divided in the middle, by a barrel or register, to fall over two pages of the book. The register is commonly covered by a network of either silk or gold,

from which the ribbon is suspended, may be inserted and tied. The object of this invention is to secure the book from the liability of being torn by the ribbon in



PART OF ONE OF THE HANGINGS OF THE CASTELLAZZO BED.

passing backward and forward. A register such as we describe may be made to order at any ivory-turner's. We are not aware if the article is sufficiently well known to be found ready-made at any church needlework furnisher's. The suspenders should be of stout Russia braid, of the color of the ribbon, measuring from two to three inches in length. It may be remarked that if the ivory register be adopted, the markers must be single.

WHILE England has done so much for flax floss, France still retains supremacy in embroidery cottons. The necessary qualities in embroidery cotton are softness and a correct twist. Those who use embroidery threads have often been puzzled at the changes of texture a thread will undergo after some stitches have been taken. This will be not only because it is unevenly spun and with a tendency to fray, but because it has not the correct twist. This we hope we will not be called upon to explain. The fact is enough. It is the correct twist which gives character to what is known as the Madonna cotton, a French cotton floss, for

which Henry E. Frankenberg is agent for the United States. This is soft, silky, fibreless floss, spun from Sea Island cotton, and comes in forty-eight colors, all warranted fast. Experimentally we may add that we have seen greens—under any conditions a most difficult color for wear—that have been washed repeatedly and hung in the sun that have retained almost their first freshness of color.



BACK HANGING OF THE CASTELLAZZO BED. SAID TO HAVE BEEN "INSPIRED BY RAPHAEL," (SEE PAGE 62.)

made over a mould, like the top of a tassel. Some clergymen object to it altogether. Others like it weighted with lead. One very good contrivance is a piece of ivory, of the width of the back of the book, pierced with holes, through which pieces of silk braid,

New Publications.

SWINBURNE'S NEW TRAGEDY.

It is evident that Mr. Swinburne's muse is not immortal, but is already well on her way to the morgue and the Potter's Field. In certain respects *LOCURNE* (Worthington Co.) is less objectionable than several of the author's earlier works. We fear, though, that not the will but the power is lacking. The usual fate of the libertine has overtaken Mr. Swinburne: he has grown old before his time. "*Locrine*" tells over again the legendary story, already told often enough, of Guendolen. The present version was not needed to show that the adage "Out of nothing, nothing can be made," applies to it. The unsavory theme is developed by means of personages as dull and vapid as may be. Though every second scene is but the lengthy Swinburnian equivalent for an oath or an indecency, the general effect is flat and tame.

Even his skill as a literary carpenter seems to have deserted Mr. Swinburne. A friend of Charles Lamb's once said that in a poem of forty thousand lines there must be some good ones. We have not counted the number of lines in "*Locrine*," but there are certainly a few that may be called fine. But though no English writer has ever made such use of tricks of speech, though none has known so well how to set off poor thoughts with fine sounds, we find in "*Locrine*" the most absurd blunders of composition. No sooner does the writer hit, by mere chance, as it seems, on a fit form for an apt thought, than he destroys the impression it might make by repeating it in a worse form. Thus when Guendolen reproaches her husband that he was only fit

"To reign in some green island and bear sway
On shores more shining than the front of day,"

she must immediately spoil the picture and the music by adding:

"And cliffs whose brightness dulls the morning's brow."

Altogether, those who think that Mr. Swinburne has done English literature a service by his tricks of alliteration and rhetoric, had better pin their faith to his earlier poems. Others, who have never seen in him a successor to Tennyson and Browning (who are still writing better verses than he has ever written), will say with *Locrine*, before they get half through the book:

"Enough; an hour or half an hour is more
Than wrangling words should stuff with barren store."

ESSAYS BY STEVENSON.

ROBERT LOUIS STEVENSON is either diabolically clever or extremely lucky. He has written so many and so various things, and all of them so good, that the public were beginning to look upon him as impeccable, and therefore were beginning to grow tired of him. But, in the nick of time, his publishers, (Charles Scribner's Sons) issue two volumes of essays which show faults enough to put his admirers wholly at their ease. There are faults of style—and Mr. Stevenson has been especially celebrated as a stylist; there are faults of temper, many of them; and faults of logic, not a few. "*A Plea for Gas Lamps*" is over ornate and insipid; "*Paris Pipes*," a mere school-boy essay; *VIRGINIBUS PUERISQUE*, which gives its title to one of the volumes, a sort of marriage guide, cool, practical, and Scotch to a revolting degree. The other volume, *MEMORIES AND PORTRAITS*, contains better stuff; but why, in "*The Foreigner at Home*," quote Mr. Richard Grant White as an American, and then proceed to show that he was no American, but only a Yankee; not even a Yankee, but a mere New Englander? Most of the good advice he gives in "*Virginibus Puerisque*" is borrowed from Montaigne, but the old Father of all Essayists, though he may, at times, speak a little plainer than his latest disciple, is at any rate never cynical. Faults of observation are not wanting; for where did Mr. Stevenson get his notion, that painters are less irritable than writers, and therefore make better husbands?

We do not by any means wish to imply that there is not a deal of excellent reading between these blood-red covers. Our author comes of a race that is noted for giving a good penny's worth. "*Some College Memories*," "*Memories of an Islet*," "*The Character of Dogs*," and several others of these essays are among the best things of their sort that the English reading public have had given to them for many a day. Still there is this to be said of Mr. Stevenson at his best, he is like a too vigorous skater who cuts a deep track in the ice and makes one fear continually that he is about to go through. The texture of principle and conviction that supports him is close and strong, but it is thin, and it is hard to know what lies beneath it.

EUDORA.

ONE of the prettiest gift-books of the season is M. B. M. Toland's idyllic poem "*Eudora*," published by J. B. Lippincott Co., with numerous illustrations after drawings by W. Hamilton Gibson and H. Siddons Mowbray, and decorative head-pieces by L. S. Ipsen. Mr. Gibson, who has hitherto been known mainly as a draughtsman of landscape and flowers, has been entrusted with the illustration of those passages of the poem which describe the scenery in which *Eudora's* modest drama is set. They belong to the very best work which he has done in this line. We would praise particularly the sunset scene, "O'er crimson banners fading in the west;" the snow scene, "In crusted trees that kingly orders wore," and the bit of meadow-land, with blossoming apple-trees in the foreground, on page 22. The engravings of these subjects, who are, in the order named, A. M. Lindsay, James W. Lauderbach, and J. Tinker, merit their share of the praises that will certainly be accorded to the pictures. Mr. Mowbray's work is of a sort that will rather surprise those who

know him only as a painter of dainty fancies. It has a seriousness not less acceptable for being unexpected. The interior scene by moonlight on page 91, engraved by Robert Hoskin, is perhaps the most noticeable; but very good also are the illustrations to the lines "There sat my brother, with his head low bowed," and "Fondly I watched her wend the sylvan way." The frontispiece, which is likewise by Mr. Mowbray, is more in his usual style. Mr. Ipsen's head-pieces to each page of text are printed in a light, warm brown tone, which undoubtedly helps them materially. The motives of several are, however, charming. The book is beautifully printed, and is issued in a perhaps somewhat too delicate cover, decorated with a pretty design in brown and yellow.

VERSES OLD AND NEW.

D. LOTHROP Co. publish a fully illustrated book of BALLADS OF ROMANCE AND HISTORY by many writers, including Sarah O. Jewett, Celia Thaxter, Harriet Prescott Spofford, and Nora Perry. The illustrations are by Messrs. Barnes, Sandham, Garrett W. L. Taylor, and Edmund H. Garrett. The subjects all refer to children, and include a story of the Children's Crusade, one of the wars of the Roses, and several of more modern times. The pictures are mostly from pen drawings, and include such a world of facts and fancies, that it is impossible, in our limited space, to give a full account of them. Some, however, may be noticed, as, for instance, the spirited illustrations by Barnes to Nora Perry's poem of "*The Children's Cherry Feast*." These deal with mailed and plumed knights, and lords in doublets and hose. The pictures to "*The Lost Bell*" have fairies and a shepherd boy in them; and "*The Tenement-House Fire*," by Elizabeth Stuart Phelps, gives Childe Hassam a chance to draw fire-engines and a New York street in a snowstorm. The story of "*Three Little Emigrants*" brings in portraits of Father Prout, Edmund Spenser, and Sir Walter Raleigh. The children of all ages who will not be pleased with the work of so many bright women and clever men must be very hard to please indeed.

BALLADS ABOUT AUTHORS is the captivating title of a pleasant book of short poems by Harriet Prescott Spofford, published by D. Lothrop Co. "*Goldsmith's Whistle*;" "*Sam Johnson in Uttoxeter Market*;" "*Blind Milton*;" Cowper, "*Beside the Ouse*;" "*A Splendid Fire*," referring to the night when Collins burned his odes; and Shakespeare in the "*Woods of Warwick*" furnish the subjects of the ballads and of some score of illustrations. The latter are by Edmund H. Garrett, and are quite equal to the best of his previous work. The picture of Dr. Johnson doing penance, as the crowd supposes, on the sidewalk in front of a shop window, is particularly clever and has been very well engraved by Mr. Conee. Goldsmith piping to a lot of merry Italian children, and Collins hurrying through London streets at night, are also remarkably effective, and quite a number of little fanciful sketches scattered about the pages, especially toward the end, show Mr. Garrett's talent at its best. Good as the pictures are, however, they are none too good for Mrs. Spofford's verse; and the book will be found to be not only a fit present for the holiday season, but a lasting pleasure to its recipient.

ROBERT BROWNING'S LYRICS AND IDYLLS, from the press of Houghton, Mifflin & Co., is a charmingly printed and daintily bound little volume made up of well-chosen selections from the works of this most original and strongest of living English poets.

POEMS IN COLOR (T. Y. Crowell & Co.) consists of a box of six little pamphlets with illustrated covers and tied with silk cords, containing the following verses: "*Worship of Nature*," Whittier; "*Sunrise on the Hills*," Longfellow; "*I remember, I remember*," Hood; and "*A Wish*," Rogers; "*To a Water-Fowl*," Bryant; "*Sea Pictures*," Tennyson; "*To a Mountain Daisy*," Burns. All are "illustrated" by W. J. Whittmore with trifling water-color sketches, which, to say the least, add nothing to the charm of the poems they are presumed to embellish.

GRAY'S "ELEGY" receives a charming setting in the "Peniel Series," published by E. & J. B. Young & Co., with lithographic illustrations in monochrome, carefully thought out in connection with the text, and neat head and tail pieces in pen-and-ink.

RECENT FICTION.

FREE JOE AND OTHER GEORGIAN SKETCHES, by Joel Chandler Harris, will detract nothing from the reputation of the author of "*Uncle Remus*." The initial story, which is one of the shortest, is that of a negro who was set free by his master just before the latter committed suicide, after having gambled away at cards all his other belongings, including Joe's wife. The various shifts to which Joe was put in order to see her, and their final separation, form the burden of the tale. Of the other stories, "*Trouble on Lost Mountain*," equally short, simple, and pathetic, is perhaps the best. "*Azalia*" is rather a novelette than a short story, but that and "*Little Compton*" will be read and reread many times. (Charles Scribner's Sons.)

ONE wishing to read a novel with a moral, but none the less interesting, may ask his bookseller to get him *BURNHAM BREAKER*, by Homer Greene. (Thomas Y. Crowell & Co.) The story is that of a young man whose conscientiousness for a time wrecked his prospects. But the necessary happy ending is cleverly brought about.

PRENTICE HUGH, by Frances Mary Peard (Thomas Whittaker), is a good, wholesome English story of the early part of the fourteenth century, with the scene laid chiefly in Exeter. Hugh Basset is engaged in the carving of one of the corbels of the noble cathedral of that ancient city, and wins, if not fame thereby, at least the approbation of the good Bishop Bitton, and the hand of his mistress, which was much dearer to him. How the pren-

tice lad loved and was beloved, how he had a rival in one Roger, who stole his designs and compassed his death by cutting through a ladder Hugh was to have mounted—all this, to be appreciated, must be read with the other stirring incidents of the book.

IN MARSIO'S CRUCIFIX, F. Marion Crawford has returned to Italy from his excursions in ancient Persia and modern America. The hero is an unbelieving carver of crucifixes, whose brother is a priest, and all of whose family are devout Roman Catholics. His struggles to convert them to his way of thinking end, after some terrible scenes of passion, in his being converted himself. The interest is at times intense, and, if the use of a novel is to make the reader forget for the time the affairs of real life, then this one is successful to an uncommon degree. It is published by Macmillan & Co.

OLD NEW ENGLAND DAYS, by Sophie M. Damon, is, the author says, not so much a true story as a story of true life. Still, it renders a faithful picture of rural life in New England in the eventful years between 1808 and 1828. As a novel it is mildly interesting. Published by Cupples and Hurd.

CUPPLES & HURD publish *THE LAST VON RECKENBURG*, by Louise Von Francois, translated from the German by J. M. Perceval. The book has enjoyed an immense reputation in Europe. The plot is laid in a little Saxon city in the last century, and the characters and scenery peculiar to the time and place are powerfully described. The moral atmosphere of the book is of the best.

MISCELLANEOUS PUBLICATIONS.

To every one who is interested in antique life or art the name of RICHARD LEPSIUS has long been a household word. His archaeological studies, especially of Egyptian subjects, have been the most fruitful in definite results of the century. The list of his works in German, French and Italian fills twenty pages of the biography published by Gottsberger and covers all sorts of matters, from inscriptions on Greek wine-jars to the arrangement and relation of the Semitic, Hindoo, Ancient Egyptian and Ethiopian alphabets. The great work of his life was undertaken in connection with the Prussian expedition to Egypt, in 1842, which was under his direction. The biography gives a pretty full account of this expedition and of its remarkable results. It also gives full details of Lepsius's early career and of his later work as an acknowledged master in his line. As for the style of the work, it is only necessary to state that it has been written by George Ebers, and that the translation from the German has been very well done by Zoe Dana Underhill. There is a portrait of Lepsius, from a pencil sketch, for frontispiece.

E. & J. B. YOUNG & Co. send us two of the latest publications of the Society for Promoting Christian Knowledge: a "*Pictorial Geography of the British Isles*" and a book of "*Pictorial Architecture of Greece and Italy*." The pictures not only enliven the text, but convey much information which it has always been difficult to get into children's heads without the aid of illustrations. The *Pictorial Geography*, after a couple of introductory chapters, takes us on a cruise around the coasts of the two islands, and then on a mountaineering tour in the wilds of North Wales, Donegal, Kerry, and the Scotch Highlands; the plains and rivers come next; then the old castles, cathedrals, and so forth, and lastly the industrial geography of the countries. The *Pictorial Architecture* gives, first, a good account of the classic styles of Greece and Rome, fully illustrated from existing remains; then passes to the Romanesque and other later styles, and ends with a somewhat elaborate comparison of the Italian Renaissance architecture with the Gothic. The form of the books is that of an oblong album, the text being in three columns to the page and the wood-cuts inserted in it. Most, if not all, of the latter have evidently done duty before.

THE many thousand people, young women in particular, who spend much of their precious time in acquiring useless knowledge will welcome the appearance of *GEMS, TALISMANS, AND GUARDIANS*, a complete and carefully written guide to the folk-lore, facts, and fancies connected with such subjects. The book is by Ten. Alcott, and is published by John Wiley & Sons. There is a large colored plate of a birthday ring for October 25th, made by Tiffany & Co., and there are lists of cabalistic names of gems with their signification, of lucky hours, and the like, enough to make one's head swim. Jewelers will, doubtless, find many useful hints in the book. It is beautifully printed.

WE have received from the De Vinne Press a pretty pamphlet containing a large number of specimens of black-letter type, with ornamental borders, initials, and head-pieces. The black letter runs from pompous and fat Canon Black No. 1 to slender and elegant Brevier Black No. 3, and the ornaments include not only Gothic canopies and cul-de-lamps, but Renaissance borders and sixteenth-century scrolls. The make-up reflects credit on the enterprising firm to which the cause of artistic printing in America owes so much.

THE STORY OF SOME FAMOUS BOOKS, by Frederick Saunders, is the latest addition to A. C. Armstrong & Son's charming *Book Lover's Library*, edited by Henry B. Wheatley, F.S.A. It ranges from talk about Chaucer, Spenser, and Shakespeare to gossip about Walton's "*Angler*," "*The Pilgrim's Progress*," Gray's "*Elegy*," and Poe's "*Raven*," telling little, perhaps, that is new, but giving such literary scraps as will pleasantly beguile odd moments.

BIRDS AND BLOSSOMS, by Fidelia Bridges and Susie Barstow Skelding, already noticed in *The Art Amateur* in the cheaper form of publication, is brought out by Frederick A. Stokes, on large paper, and handsomely bound in blue cloth, printed in gold. This form includes all of the colored drawings and the extracts from contemporary poets and prose writers.

A BOOK about children's life in Germany, at a country house on the Rhine, in the village, at school, and on a farm is pretty sure to interest American young folks, especially when it is as well written as is GRITLI. (Cupples and Hurd.) The original is by Johanna Spiri, a well-known writer for and of children. The translation is by Louise Brooks.

PICTURESQUE CAMBRIDGE is a set of six excellent small etchings by W. Goodrich Beal, published by L. Prang & Co. The subjects are "Morning on the River," "Longfellow's Home," "Cambridge on the Charles," "Corner of Massachusetts Hall and the Old Churchyard," "Elmwood, Lowell's Home," "Evening on the Charles."

MAJOR LAWRENCE, F.L.S., by the Hon. Emily Lawless (Henry Holt & Co.), introduces us to pleasant company in English rural scenes and in Paris ateliers. It is worth reading.

THE FIDDLER OF LUGAU (Thomas Whittaker) introduces to a number of simple, pleasant German people, living in an old city among quaint gardens, churches, and battlemented walls. It is illustrated with strong and clever pen drawings by W. Ralston; neatly bound in cloth and handsomely printed.

BOOK CHAT, published by Brentano, apart from its excellent literary news gossip, is particularly valuable for its monthly index of the contents of nearly two hundred and fifty magazines and reviews.

THE MODERN HOYLE; or, How to Play Whist, Euchre Chess, Cribbage, Dominoes, Draughts, Backgammon, Nap, Poker, and Bezique, is a new and revised edition of a useful little manual, "with additional sections by Professor Hoffmann," published by Frederick Warne & Co.

Treatment of the Designs.

DIRECTIONS FOR PAINTING "LITTLE ROSE-BUD" IN WATER-COLORS.

In painting this study, if transparent washes are used no white should be mixed with the colors. The best paper for the purpose is the thick, rough, English water-color paper, known as Whatman's double elephant. Sketch in the head and shoulders with a hard lead-pencil, sharpened to a fine point. If you cannot draw very well, it is better to transfer the outlines of the study, as the paper must not be rubbed by making corrections and erasures. It is also well to stretch the paper before beginning to paint, as the washes are more easily managed when the paper is properly prepared. First put in the background, and use for this raw umber, yellow ochre, a little cobalt, rose madder and a little lampblack. Use plenty of water and a large brush. While this is drying, wash in the general flesh tone over the face and neck. For this, mix vermilion, yellow ochre, rose madder, a little cobalt, and a little lampblack. When this is dry, add the shadows and deepen the tint if necessary, and also put more color in the cheeks and lips. The features also are then worked up with the other details. In the shadows add raw umber and light red to deepen the cheeks, wash a little rose madder and yellow ochre over the local tone, adding a very little lampblack to the wash to give quality. For the lips use light red, rose madder and raw umber, adding vermilion in the lower lip, and lampblack in the shadows. Paint the eyebrows with raw umber, sepia and a little cobalt. For the blue-gray eyes use cobalt and sepia, making the pupils or dark centres with lampblack and burnt Sienna. The touch of high light may be added afterward with Chinese white, though it is better to take out the spot with a wet brush and a piece of blotting-paper cut to a point. For the deep touch of reddish brown in the nostrils, use raw umber and rose madder. The blue-gray half-tints are made with lampblack, yellow ochre, cobalt and light red. To model the head in the soft way observed in the original, blend the edges of the tones together with a camel's-hair brush dipped in clean water. Let each wash dry before painting over it or even beside it, as if the two tones run together while wet they will produce a muddy effect. Before finishing the head, it is well to wash in the local tone of the hair, as this will influence the flesh. Use for the hair light red, raw umber, yellow ochre, and a little cobalt and lampblack. In the shadows substitute burnt Sienna for light red. The blue ribbon is painted with Antwerp blue, white, a little cadmium, rose madder, and lampblack, adding raw umber and burnt Sienna in the shadows. The colors given for the background will serve to paint the shadows of the dress. Be careful not to make these too blue, as they are slightly exaggerated in the lithograph. For the high lights, the paper may be left clear and slightly washed over with a very faint tone of gray made with lampblack and a little yellow ochre. In the deeper touches add a little burnt Sienna.

The purple violets are painted with cobalt, rose madder and a little sepia. For the green leaves use Antwerp blue, cadmium, vermilion and lampblack, adding raw umber and burnt Sienna in the shadows.

For decorative purposes, such as painting on silk, satin, cloth, leather, or wood, the opaque water-colors should be used. In order to render the colors opaque, more or less Chinese white is mixed with the ordinary moist water-colors, and less water is needed. The Chinese white that comes in tubes is the best for this purpose. The brushes needed are one large, round, dark-haired washer, and several assorted sizes of pointed camel's-hair.

THE STUDY OF ORCHIDS.

In painting Mr. Victor Dagon's study of orchids (page 68) in oils, the coloring should be as follows: The flowers are white, tinged with purplish pink at the end of the petals, and are brown at the centre. The pistils are deep black and purple. The leaves are deep rich green and the stems light yellowish green. An ap-

propriate background would be a tone of light, warm, brownish gray turning into a somewhat darker, richer gray in the lower part. Keep the background lighter than the flowers and leaves throughout. To paint this ground use raw umber, yellow ochre, white, a very little ivory black, permanent blue and light red. In the deeper tones add madder lake and use less white. The dark green leaves are painted with Antwerp blue, white, cadmium, madder lake and ivory black, adding burnt Sienna in the shadows. For the stems use light zinobor green, with white, light cadmium, vermilion and ivory black; in the shadows substitute burnt Sienna for vermilion. The purplish pink tones of the petals are painted with madder lake, white, a little permanent blue and ivory black, adding raw umber and burnt Sienna in the shadows. For the brown centres use bone brown, white, yellow ochre and a little ivory black. The white petals should be painted first a delicate light gray, and the high lights added afterward. For this gray use white, yellow ochre, permanent blue, madder lake and a very little ivory black. In the deeper touches add burnt Sienna. For the high lights use white with a very little yellow ochre, and add the least quantity of ivory black to give quality. For the pistils use ivory black, burnt Sienna and permanent blue. A little turpentine should be mixed with the colors for the first painting, and after that poppy oil is used for a medium. Paint with flat bristle brushes, using flat pointed sables for small details in finishing.

BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings..... \$3.00
For each additional one in the same lot..... 1.00
Price for criticism of single painting (either oil or water-colors)..... 4.00
Each additional painting in the same lot..... 1.00
N.B.—No more than six paintings are to be sent at one time.
All risks must be assumed and all transportation charges must be paid by the senders.
Drawings and unmounted paintings may be sent by mail, rolled on a cylinder.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

Correspondence.

ABOUT VARNISHING PICTURES.

ORIGINAL SUBSCRIBER, Pittsfield, Mass.—Winsor & Newton's "mastic varnish" is the best thing to use; but it must not be applied until the painting is quite dry. You can know when your picture is dry by touching it very lightly with the finger. If it is sticky, it is not yet fit to varnish. It is impossible to tell what time it requires for an oil painting to dry. Much depends on the medium used by the artist. If he used only oil (linseed oil), the colors will take longer to dry than if he used "siccative." Some colors too—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. The last-named takes a very long time.

H. F., Boston.—(1) Paintings are varnished because the oil colors have a tendency to sink into the canvas and lose their brilliancy. Varnish revives them. Artists would not varnish their pictures if they could avoid it. In landscape varnishing is particularly objectionable, as it frequently destroys all atmospheric effect, and some artists leave their skies unvarnished. (2) Mastic varnish is the only kind to use. (3) Pictures should not be varnished for at least some months after they are painted, that the pigment may become thoroughly set and hard.

TO REMOVE "BLOOM" IN PAINTINGS.

SUBSCRIBER, New Orleans.—Many finished oil paintings collect upon their surface what is termed "bloom," which in many instances entirely obscures the beauty of the work. This, doubtless, is what affects your picture. Several receipts have been given for its removal, but all of these, or nearly all, are only temporary cures, the bloom returning sometimes with greater depth and opacity. The potato is said to be the best remedy, if not an entire cure. Cut a potato in two, and rub a piece with the smooth side, by a series of circles, all over the surface until the "bloom" disappears. Wash off with clean cold water, and then wipe the surface of the picture with a little sweet or nut oil with a silk handkerchief until it is perfectly dry. The potato may be applied without fear of injury, provided that due care is taken that the moisture left by its juice is removed from the unvarnished picture.

MISUSE OF VELVET ON FURNITURE.

S. P., Baltimore.—We do not approve of the use of velvet and the like for the panels of furniture, or for pedestals for vases or statuary. The stuffed panel of a chair is all very well, and so are all padded panels against which you may be supposed to lean; but the introduction of stamped velvet, in the form of door-panels or the covering of a cabinet or pedestal, has nothing whatever to recommend it but its color and cheapness. But these are far from excusing it. In all furniture panels one feels that wood is what is most appropriate. What might not be done in inlay, or even in flat carving, without very great expense? Even in painted panels one likes the wood to appear. Tiles do not form the most suitable panels for furniture, but at least they suggest that they can be cleaned with the furniture in which they are framed.

HANGING PICTURES AT HOME.

OLD SUBSCRIBER, Galveston.—In a picture-gallery it is doubtless desirable to separate oil paintings and water-colors; but in a home we should say: Hang your pictures where they look best. We have seen a row of water-colors of various sizes arranged with good effect around the walls of a drawing-room, with the bottoms all level, the oil paintings being above them. The line did not seem formal because, the frames of the water-colors being of various sizes and shapes, the tops were irregular. After all, the great object of having pictures is to look at them and enjoy them, and we are of opinion that something may be risked in disturbing the symmetry of the room where this privilege is threatened. The white margins of etchings or engravings, we may add, however, are too staring for a dark wall, especially in juxtaposition with oil paintings; so this, if possible, should be avoided. Such restrictions as these, of course, common sense would suggest.

LAMBREQUIN OR NO LAMBREQUIN?

S. H., Baltimore.—Do not have a lambrequin unless your mantelpiece is really bad. Of course the average marble mantelpiece is a wretched affair, which, if exposed in its native hideousness, would mar the beauty of any room. A black one is even more objectionable. Speaking generally, we should say that the use of a lambrequin in such a case would be justifiable. But the drapery should not be long, and the fringe should be of the simplest kind. Perhaps the best advice to you is to consign your "eyesore" to the cellar, and have a neat wooden mantelpiece put in its place. The cost would not be great, and the lasting satisfaction you will feel in having got rid of such an enemy will more than compensate for the trouble and the expense.

DRAPERY FOR A GRAND PIANO.

MRS. C., Cleveland.—Let the draping of your grand piano be as simple as possible. Avoid all upholsterers' devices of putting the instrument into frilled petticoats. If you happen to have an old cashmere shawl, which you cannot wear—they are no longer fashionable—hang it over the back part of the piano. If you possess no such obsolete treasure, substitute some more modest material of rich but quiet hue. Momie cloth is sold in many quiet colors, almost any of which would harmonize with the furniture in the room by the addition of an ornamental band of plush of the proper color. The cloth should be cut to the shape of the piano, with a drop of about two feet, but it should not go over the ends at all.

WOOD-CARPETING.

SUBSCRIBER, New York.—Carpet-parquetry is generally one quarter of an inch in thickness. The preparation of floors for it consists of filling in and planing down. If preferred the parquetry need only be a border around a room. It looks warm, rich and comfortable, and with a carpet overlaying a few inches, bordered with rich black or colored fringe, could not but please the most fastidious fancy. Those who aspire to delicate effects may satisfy their craving by a border of shining satin-wood parquetry and dainty gayly-tinted carpet with bright fringe. When extreme solidity is desired, or in the case of very cold or imperfect floors, parquetry one inch in thickness would be advantageous, but the laying of this involves the taking up of the floor; and although the greater thickness cannot fail to be superior in many cases, the quarter-inch is usually all that is necessary to secure a handsome, comfortable, lasting and elastic floor. As to prices, we would advise you to call on some established house like Boughton & Terwilliger, under the Fifth Avenue Hotel, and get an estimate; or send for their illustrated catalogue.

QUERIES AS TO HOME DECORATION.

T. J. K., Boston.—Glazed bookcases are undesirable because they interfere with easy access. A certain worn look about the outsides and insides of books is better than brand-new gloss, and shows them to be old familiar friends.

H. S. H., New Rochelle.—(1) Before beginning to color a wall, a builder's opinion must be taken as to whether it is dry enough to receive and retain the colors. A brick wall well covered with plaster is the best surface, and where the white of the plaster is retained as the ground color, no further preparation is needed. In all cases time must be allowed to elapse between building and decorating. (2) Indian red is a better color for the purpose than maroon, which looks too dark by gaslight. Old gold, yellow and faded blue would harmonize well with the wall and with the mahogany furniture. Use these colors for the frieze, and repeat them for the furniture covering, with a greater proportion of blue for the latter. The picture-rail may be black, relieved by a single line of Indian red.

F. E., Brooklyn.—If but little light is admitted to an apartment the ceiling should not be dark; but even in this case it should never be white. Cream-color, formed of a little middle chrome in white, will harmonize with almost any color, and is even more reflective than white itself.

T. S., San Francisco.—It is our opinion that the panels of a door may be painted a darker color than the door itself, particularly if the panels are sunken. Projections generally have the strongest light on them, and to put them in dark is to destroy their natural effect. If the panels are sunken, there will be corresponding depressions in the frame of the door, and these should also be dark. A dark picture often looks best in a light frame, and why may not the same principle apply here?

REPOLISHING OLD MAHOGANY.

J. T., Philadelphia.—There is no way to remove the varnish from your old mahogany furniture but by scraping it off. Refinishing would then be necessary, of course. The following method of repolishing old mahogany is recommended by a competent authority: Put into a bottle half a pint of alcohol, quarter of a pint of vinegar, quarter of a pint of linseed oil, and one ounce of butter of antimony; shake them well together. Wash the work well with warm water in which a little soda has been dissolved, and thoroughly dry it. Then roll up a piece of cotton wool into a rubber, moisten it well with the mixture, and rub this briskly over the work until it is dry. This is a French polish reviver, and may be used with good effect where a fair body of polish still remains on the furniture.

"FREE PASSES" FOR STUDENTS.

SIR: While an art student in New York I enjoyed certain privileges, such as admittance to exhibitions at half rates, and sometimes free. Now that I am a "poor struggling teacher" I have to pay my way, and am debarred from a great deal. I do not like to ask favors that will not be granted, and would like you to tell me if you think I could still obtain the above-mentioned privileges. I certainly am still a "student" of art, though not working under any master or at any school. M. H. P.

Art students are generally granted the privileges you speak of through the influence of the masters or schools under whom they study. A card to the secretary of the National Academy of Design, Mr. T. Addison Richards, stating your case, would probably procure you free admittance there.

ART STUDY AT HOME.

SIR: Please have the kindness to give me some information as to *how* and *what* to do. I am an amateur, unfortunately so situated that I cannot leave home to take advantages of city life. I need thorough, practical help. I am willing to work hard. Is there any one who can be recommended to give me that thorough course in home instruction? I am anxious to learn perspective, coloring, and principles of illustrating and designing—a great deal, but I *can* do it, if I have the advantages and means at hand. The Art Amateur has been my friend for years; but what I need now is a thorough course of hard study. Please advise me. A. C. P., Allentown, Pa.

The Art Amateur has established a bureau where amateurs and students may send their work for criticism and receive personal letters of instruction on any points desired. The terms for this service, which are very moderate, will be found in another column of the magazine. If you would study certain good, practical art books, and send your work occasionally for criticism to The Art Amateur, there is no reason why you should not accomplish a good deal by studying at home, as you wish. A full course of study will be suggested, with the proper books, upon receipt of the fee for criticism and letter.

FAN PAINTING.

STELLA, Cairo.—The representation on a fan of a lake or a pond, or a running stream looks well, as it brings to the front those beautiful water-plants which are very effective in body color, and fill in the foreground conveniently. For the water use nothing but blue green mixed with white, and "grisailled" here and there for the reflections. For clear water and glints of light employ Chinese white pure, used very lightly. Temples, ruins, fountains, all that forms the distance on a fan, require only very delicate tints of lemon yellow or Naples yellow, with a grayish mixture, including raw Sienna and burnt Sienna. But all this must be used so lightly that one scarcely dares to name the tints.

PAPER FOR CHARCOAL DRAWINGS.

B. J., Newark.—In charcoal drawings the quality of the grain of the paper is of great importance, as it is sure to affect very strongly the quality of the manual work, and also the particular kind of natural truth which the artist will be able to interpret. If it is too rough it catches the charcoal too strongly on its little eminences, so that the artist finds it difficult, if not impossible, to get any delicate textures, and has to shade sky and water as if they were rock. If, on the other hand, the paper is too smooth (as Bristol board, for example), the charcoal does not bite upon it properly—it seems to have no hold—and good shading is not easy. The best papers have a grain, but rather a fine grain, and very even in its particular kind of roughness, like some fine-grained stone.

CHINA-PAINTING QUERIES.

S. F. B., Chicago.—(1) Purple and carmine, golden colors, should never be used in flesh tints, as they would not harmonize with the other colors. (2) The following general palette is useful for figure-painting: Greenish blue, brown bitume, yellow brown, deep red brown, brown No. 108, gray No. 1, warm gray, iron violet, silver yellow, ivory yellow, mixing yellow, black, ochre, carnation No. 1, carnation No. 2, orange red, etc. (3) Of course it is important in china-painting to be careful to choose a perfect piece of ware. The porcelain should be as white as possible, its borders very clean, without any breach in the enamel at the edges. Porcelain marked with black specks or having other visible defects must be put aside unless it is possible to conceal them in backgrounds or in the centre of ornaments, where the paint lying over them would prevent them from being as objectionable as if they were on a white ground.

H. E., Brooklyn.—(1) The term "barbotine" is a potter's word curiously derived from the verb "barboter," which means to puddle. The French modellers give the name to the loose clay which they shake off the vessels they are moulding. (2) Plates that have been washed may be used for china-painting, but it is better to go over the surface with spirits of turpentine before drawing in the design.

READER, Boston.—(1) Blue eyes can be painted with sky blue, greenish blue and gray. Brown eyes, yellow, brown and sepia. Pupils black, and leave or pick out spot of light. Light hair, ivory yellow; shadows yellow brown and brown 108, gray and bitumen. (2) Use iron violet and ochre for a man's "dark, muddy complexion." In small heads the needle can be used to pick out any little lumps of color, and to soften the general effects.

H. T. P., Rochester.—The "Apollo" if painted on china may be done as follows: Background, brown 108 and sepia, the white lines to be scratched with a knife; flesh tint, carnation and ivory yellow; hair, light yellow and brown; tunic, carmine No. 1, shaded with carmine No. 3; coat, light violet of gold shaded with deep violet of gold; sandals with leather strap and golden ornaments, brown and silver yellow shaded with ochre for gold; lyre, white (of china) shaded with gray; ornaments on lyre, light blue and green (sky blue) and apple green and chrome green; scratch the strings very straight with a knife when dry, and then with a brush wash a light yellow (silver yellow) tint over them; belt, yellow ochre, with ornaments in brown 108; rocky seat neutral gray and brown No. 3 bitume, with grass green and brown green for the grass; laurel crown, green (deep chrome and apple green) shaded with brown and bluish green.

T., Brooklyn.—Vitrifiable colors are generally divided into three kinds: (1) Metallic oxides, which make the largest group; (2) white or colored earths, dull in themselves, but glazed by means of a glaze over them; (3) metals used in leaf or powder and afterward polished, and also metals used in solution and then coming from the baking brilliantly glazed. Iron gives violet, red, black, and even green; gold gives purple; silver, yellow; copper, greens; manganese, violets, browns, black; antimony, yellows; cobalt, blues.

H., Syracuse.—(1) A good background for a group of sumachs and lilacs would be a light gray, rather greenish in tone, yet warm. This should be painted irregularly, not one smooth, even tone, and the color should be put on thickly with a short, stiff, bristle brush—English bristles are best. The colors used for this ground are silver white, yellow ochre, madder lake, raw umber, Antwerp blue, burnt Sienna and ivory black. (2) In painting flowers against a light gray background it is a great improve-

ment to place them so that their shadows will be thrown behind and slightly to one side on the canvas. This gives variety to the background and relieves the flowers agreeably.

DRAWINGS FOR ILLUSTRATIONS.

SIR: What is the method of drawing or painting in India ink such pictures as are printed in illustrated papers like The London Graphic and Harper's Weekly? R. N. H., Brooklyn.

Illustrations in the journals you mention are done in various ways. The more unimportant ones, such as the humorous sketches at the end of Harper's Weekly, are generally drawn with pen and (India) ink, and reproduced in fac-simile by a photographic process. The larger pictures are usually painted in black and white either in oil colors or in water colors—generally the former; the picture is photographed on to the box-wood, and the engraver cuts the block with the original before him as a guide. In pen and ink illustration, the work is done on smooth thick cardboard with three grades of steel pens, and with Winsor & Newton's or Higgins's liquid India ink, or C. T. Reynolds's "Japanese liquid India ink." The India ink wash drawings are done with ordinary moist water colors, lampblack and Chinese white being best suited to the purpose. The Chinese white which comes in tubes is preferable to any other. Use camel's-hair brushes of assorted sizes and cardboard or ordinary water-color paper.

STEREOCHROME OR WATER-GLASS.

S., Albany.—(1) Stereochrome differs from fresco, distemper, and what we commonly style "water-color," inasmuch as in these the water vehicle is tempered respectively with lime, size and various gums, while in stereochrome the powder colors are applied with pure distilled water alone, entirely free from other admixture. (2) The reason it is styled "water-glass" is plain: The colors when first put on the wall could be easily dusted or blown off again, and their fixation is effected by the after process of sprinkling them with a fine shower of water-glass or soluble alkaline silicate diluted with water, which is sucked in by the plaster ground, itself containing silica, until the painting is incorporated into the wall itself and indelibly fixed.

USE OF BLACK IN COSTUME.

OLD SUBSCRIBER, New York.—(1) The colors which associate best with black are orange, yellow, blue and violet. (2) A pale complexion, if healthy and natural, is improved by black. But black does not become the pallid, or the pale and dark. If employed by them, it will require a skilful adjustment of accessories. Ristori is a finished artist in dress, as well as in acting, and those who have seen her may object here that she never looks more magnificent than when robed in black. But it is to be remembered that she is seen on the stage at such a distance that the eye takes in her whole figure at a glance. Dress and face are stamped on the retina simultaneously; and, further, from the distance, and the strong and peculiar light under which she is seen, however pale she may appear, darkness, or sallowness of hue, is completely lost. It is the tender gradations and delicate half-tints seen close at hand which are most affected, for good or ill, by neighboring colors.

THE USE OF THE NIMBUS AND AUREOLA.

SACRISTY., Leavenworth, Kas.—(1) The nimbus is of pagan origin, and there was at first some opposition to its introduction into Christian art. But after the eleventh century it was commonly employed to distinguish sacred personages. (2) The nimbus most appropriate to the Virgin Mary is a circlet of small stars. (3) The aureola is an enlarged nimbus, which surrounds the whole body. It is confined to the persons of God, the Father, to Jesus and to the Virgin Mary.

HOW PASTELS ARE MADE.

PROFESSOR JASPER, Boston.—Pastels are made by mixing finely ground colored chalk with a solution of gum tragacanth, and a little candied sugar is added when the paste requires a slight degree of agglutination. The mixture is worked into consistency. The dry colors, which do not readily unite, are softened with soapy water, to which a little gum is added. Isinglass, powdered slate, porcelain, clay, and fuller's earth are also used in one way or another to modify the mass. It will not pay you to manufacture your own pastels.



PAINTED BAND FROM THE NECK OF AN ANCIENT GREEK VASE. (THE TONE OF THE ORIGINAL IS CLOSELY FOLLOWED.)

HINTS ABOUT OIL PAINTING.

F. J., Buffalo.—To paint water in which the shadows of trees are reflected, it must first be observed whether the light comes through the branches, making bright touches of sunlight, or if the day is cloudy, when there will be no such sharp lights. All this naturally influences the water, which reflects impartially. Next, notice that the reflections are always more indistinct and grayer in tone than the objects or trees themselves. To paint the general tone of the water with trees use raw umber, Antwerp blue, burnt Sienna, ivory black and yellow ochre for the deepest shadows. The highest lights are made with cadmium, zinobor green (light), white, vermilion and black.

HAMERTON'S LIQUID ETCHING "GROUND."

X., Troy.—To prepare the liquid ground used by Hamerton, the ordinary ball of etching ground is broken into small pieces and put into a pint bottle of ether. The bottle must be well shaken three or four times a day during three days, and then allowed to remain for three weeks. The solution will now have divided itself into two distinct parts, a thin transparent part above, dark in color, and a muddy part below. The thin portion is to be poured off into another bottle, carefully leaving the muddy deposit behind. It should be again allowed to stand for three weeks and again decanted. The result is a solution fluid as water and entirely free from impurities. A somewhat similar solution is made by breaking up the ordinary etching ground in chloroform. In order to purify this preparation it is necessary to strain it several times through the finest muslin.

TRANSFERRING DESIGNS TO CHINA.

N. A., Rochester.—To transfer designs upon china, the most simple method is as follows: Take a sheet of thin paper and scribble upon it with a No. 2 lead-pencil, until the whole surface of the paper is covered. Make the lines close together, so that no blank spaces are seen. Place this lead-covered sheet between the design to be copied and the surface of the china, and be careful not to move either while drawing. To transfer the design, take a finely-pointed steel etching needle, though a steel hair-pin or fine knitting-needle will suffice. With this follow carefully all the outlines, and when the paper is removed, a complete tracing of the design will be found on the china. Any small details or necessary corrections may be added with a finely-pointed No. 2 lead-pencil. It is, of course, necessary to secure and perfect these outlines with care. This may be done by using a little sepia made into a thin wash, and applied with a small brush.

BACKGROUND FOR PASTEL PORTRAIT.

SIR: I am making a pastel portrait of a lady with fair complexion, golden hair, and white Grecian drapery. Please advise me if a very dark background would look well, and what colors to use for it.

"SUBSCRIBER," Ohio.

A "very dark background" cannot be recommended. We would suggest rather a tone of pale blue gray, warm in quality, and growing richer in the shadows. A tone of warm, yellowish stone gray would also look well with this complexion. So, too, would a curtain of pale Gobelin green. This is especially effective with light hair, and when qualified by grays will produce a charming effect of color.

CONVENTIONAL OR NATURAL?

N. A., Rochester.—The outlining, as suggested in the china painting designs, is intended purely for decorative effect. These designs are specially adapted to this purpose, as may be seen by the intentional omission of certain details. If you desire to paint the designs without the heavy outlines, it can be done by adding more details in finishing, and giving more modelling to the general effect. (2) When the painting on china is intended for articles which are in daily use, such as plates, dishes, cups,

and saucers, many artists prefer to make the designs conventional in treatment. On the other hand, some of the best china painters do not hesitate to use purely natural forms of flowers, plants or animals on plates and dishes. There is no hard-and-fast rule in the matter, however desirable it may be, in the opinion of jurists, to have one. (3) If you wish to paint a plaque or panel for framing, there is no reason why it should not be drawn entirely from nature. In painting pictures in oil and water-colors it is always better to study directly from nature.

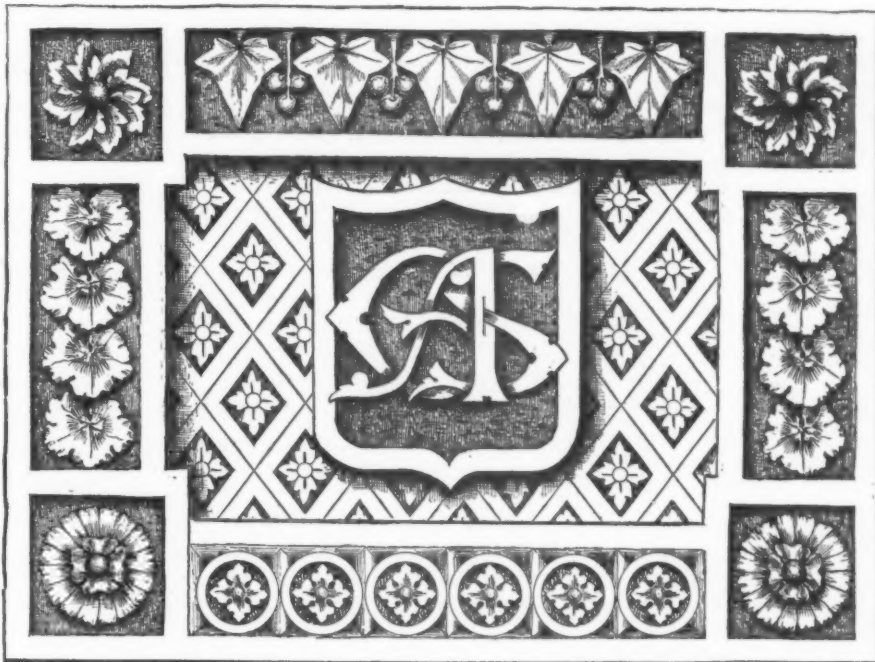
SUNDRY QUERIES ANSWERED.

SUBSCRIBER, Elizabeth, N. J.—(1) A normal color is that color in its integrity, unmixed with white, black, or any other color. (2) "Painting in flat tints" is the method of imitating colored objects by tracing the outline of the different parts of a model, and then coloring them uniformly with their peculiar colors. There is no relief, no projection; it is the plane image of the object, since all the parts receive a uniform tint.

J. E. T., Buffalo.—Trobbridge's "Principles of Perspective," published by Cassell & Co., is an excellent book on the subject, being very simply and clearly treated. It is designed especially for the use of artists.

A. H., Toronto, writes: "I have an old engraving of George Washington; it is from a painting by Gabriel Stuart in 1797, and engraved by James Heath, 'Engraver to His Majesty and H.R.H. the Prince of Wales,' from the original in the collection of the Marquis of Lansdowne. Can you tell me if it is of any particular value?" Its value in London would be about £1. It was a subscription plate, and there was a very large edition printed.

CONSTANT READER, Boston.—(1) The large fish platter design you ask for will follow the set of six plates now in course of publication. (2) Crayon work is well taught at the School of Fine Arts, at the New England Conservatory, in Franklin Square. In New York, no better teacher could be found than Mr. George Boynton, 58 West Fifty-seventh Street. (3) We



CONVENTIONAL DESIGN FOR PANEL WITH MONOGRAM, FOR WOOD-CARVING. BY BENN PITMAN.

(PUBLISHED FOR "READER," YONKERS, N. Y.)

M. N., Orange, N. J.—(1) The broken colors comprehend the pure colors mixed with black, from the highest to the deepest tone. (2) The word hue applies to the modifications which a color receives by the addition of a small quantity of another color; for instance, where blue is modified by red or yellow, added in such small quantities that the blue still being blue, yet differs from what it was before the addition of red or yellow, in being violet or green.

E. J. E., Buffalo.—For a painter to be a perfect colorist, he must not only imitate the model by reproducing the image faithfully, in respect to aerial perspective relative to the variously colored light, but also the harmony of tints must be found in the local colors, and in the colors of the different objects imitated.

know of no "colored print or copy" of "The Vestal Virgin" in the Corcoran Gallery. If there is any larger photograph of it than the one you refer to, you can doubtless procure it of the Soule Photograph Co., 338 Washington Street, Boston.

H. F., Troy.—Sky blue always looks well with pale orange, dark blue with dark orange, yellow with violet, pale yellow with lilac, purple (blue and red) with ochres and yellows, turquoise with capucine red, and even with purplish blue and the reverse; gray will go well with all colors.

A., Baltimore.—The directions in the January number for using water-colors in transparent washes or for "wet painting" are intended for figure subjects as well as for flowers and landscape painting.

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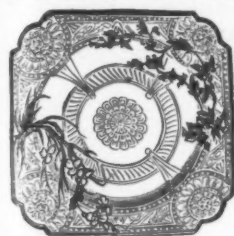
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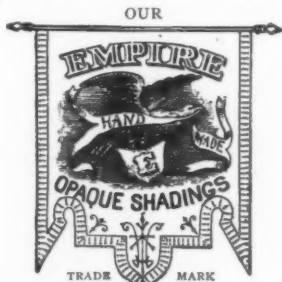
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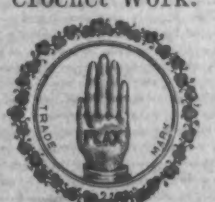
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San Francisco.

The Highest Authorities Unanimously Endorse
BRAINERD & ARMSTRONG'S
Embroidery & Wash Silks

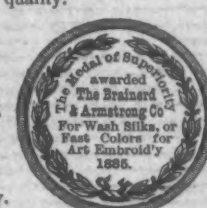
EXTRACT FROM THE REPORT OF JUDGES,
AT THE 54TH ANNUAL FAIR OF THE AMERICAN INSTITUTE, December, 1885.

Title; Wash Silks or Fast Colors for Art Embroidery, No. of Entry 1255, Department
III, Group 3, Exhibitor—THE BRAINERD & ARMSTRONG CO.

To the Board of Managers,
Gentlemen:—After a full and impartial examination of the articles above de-
scribed, the undersigned Judges make report, that "We have submitted these goods to
a severe test, and find that the colors, substantially, are non-fading. For the purpose of
Art Embroidery and Wash uses, we consider these of superior quality."



A MEDAL
OF
Superiority Awarded.
A TRUE COPY FROM THE REPORT
ON FILE.
JOHN W. CHAMBERS, Sec'y.



N. B.—The value of this Report and Medal lies in the fact that our Wash Silks
and silks from other manufacturers were put to a severe test, and while the Judges made
the above award to us, they refuse to make any to other makes of so-called Wash
Silks.

Sold by prominent dealers and Schools of High-class Needlework through-
out the United States and Canada.

Bolting mailed free upon re-
Cloth ceipt of price:
18 in. \$1.15 per yd.
24 " 1.25 " "
40 in. \$2.50 per yd., extra fine, for painting.
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Our Illustrated Catalogue shows 3500 Choice De-
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